





Thunderstorm on the move: the winds are drawn relative to the storm.

describe such clouds as "locks" it is difficult to understand why they should be "like the bright hair uplifted from the head of some fierce Maenad", because the heart of the cyclonic storm occupies a region too extensive for it ever to be perceived by eye from the ground, regarded as an entity, and likened to some wild being. Moreover, as Mr. King-Hiele notes, the other clouds in his picture are not of the second kind described in the Ode, those billowed fragments which are likened to "decaying leaves... shook from the tangled boughs of Heaven and Ocean".

This is an important discrepancy, because the low clouds in his illustration, the small "woolpack" or cauliflower-shaped heap clouds (cumulus) which have level bases and domed upper parts, are indeed characteristic of an afternoon sky overland when there is still sunshine but the high cirrus have arrived as the harbingers of the cyclonic storm. They are quite different from the raged low clouds of bad weather which are discussed in more detail later. Also, at this time, on the outermost fringe of the storm, the wind near the ground is light, and backing towards *swirl*. As the storm advances the wind freshens, but not until some hours later has it become strong, still from a southerly quarter. The cirrus have by then been succeeded by a lowering pall of thick grey cloud from which rain sets in. Not until still later, just before the rain ceases and the cloud lifts and breaks, does the wind veer into a westerly quarter: had Shelley's approaching storm been a cyclonic storm the Ode might have been to the South, but not to the West wind.

Then breath of Autumn's being...
Then dirge
Of the dying year.

It is precisely in the central part of the Mediterranean that a wild westerly wind is so aptly described as "the breath of Autumn's being". Over Britain and much of the North-West of Europe, fresh westerly winds and even gales occur from time to time throughout the summer; in particular the westerlies are even more prevalent in June than in the three preceding months. In contrast, the Mediterranean and the lands around it have more definite winter and summer seasons, in which the character of the weather is strongly influenced according to whether the sea is colder or warmer than the land. Both sea and land are coolest in February, but the seasonal warming of the land is much more rapid and by day it becomes distinctly warmer than the sea during the period between about May and October.

During this season the rain-bells of the cyclonic depressions passing over the North of Europe generally fail to reach the Mediterranean, and over the sea and the coastal regions the weather there is persistently almost cloudless and rainless. Only in the more

mountainous countries, and especially over and near the Pyrenees and the Alps, is the fine weather occasionally interrupted by short-lived thunderstorms, which are provoked by the heat of the intense sunshine and a enfolding of the upper atmosphere in the fringes of the cyclones whose centres pass by much further north.

During the winter, on the other hand, the rain-bells of cyclonic storms frequently enter the Mediterranean and even occasionally reach North Africa. Also, showers and thunderstorms often form over the warm sea when cold air from more northern latitudes intermittently invades the Mediterranean in the rear of cyclonic storms, usually through the gap between the Pyrenees and the Alps. It is a well-known feature of Mediterranean weather that these invasions are usually accompanied by a fall of barometric pressure which is greatest over the Gulf of Genoa, leading to the formation of new cyclones in the lee of the Alps. On their southern flanks the flows of cool air intensify; over and near the Ligurian and northern Tyrrhenian Seas gusty westerly winds often reach gale force, especially near the thunder rainstorms and hill-storms which grow over the sea and are carried some distance inland from windward coasts by both day and night.

The season of disturbed weather in the Mediterranean usually begins at some stage in the month of October with the first pronounced invasion of cool air since the preceding winter. Sometimes it arrives with remarkable abruptness in the latter half of the month, suddenly breaking the prolonged summer tranquillity, and subsequently smaller intrusions of cool air and bad weather are liable to recur frequently. They bring intense showers and thunderstorms which drench exposed northern coastal regions with "autumnal rains".

Thus in the region around Florence the description of the "wild West Wind" as the "breath of Autumn's being" is peculiarly appropriate. In no other part of Europe could it be recognized from ordinary experience as to the point. The abrupt awakening of the Mediterranean "from his summer dreams" (the third stanza of the Ode) is part of a phenomenon sufficiently frequent and striking to have been given a special name, "the autumn break". It is not so regular an event that it can reliably be anticipated by a weather forecaster. Nevertheless it is prominent in almost all climatological statistics. The records for a number of places in and around the Mediterranean show a rather steady and high average level of the barometer during the summer season, a sudden fall on about October 20, and afterwards, and throughout winter a comparatively irregular trace which implies unsettled weather. In these statistics the fall of the

barometer in late October, corresponding to the autumn break, is remarkably large at Genoa, and can still be detected as far away as Gibraltar and, a little later, even at Cairo.

At the time of the autumn break the days are shortening rapidly and the sun sets already at about five o'clock in the afternoon, so that after the long bright days of summer a West wind with dense clouds shadowing the sky and obscuring the sun may well seem to have brought darkness too and the threat of winter, and to the smouldering "the dirge of the dying year".

Loose clouds...
Shook from the tangled boughs of Heaven and Ocean.

The second stanza of the Ode begins by likening "loose clouds" to the wind-scattered leaves of the first stanza. These clouds Mr. King-Hiele correctly identifies as fractovoluta (broken layer-cloud), better called fractocumulus (torn cumulus), and still better by their popular name of "scud".

Scud occur in and near the rain areas of cyclones, especially in strong winds, and near the advancing sides of the dense columns of rain and hail which fall from thunderclouds. They almost always lean forward, so that they seem ready to be imagined to be fleeing from the storm centre; "like ghosts from an enchanter". Their texture is ragged, with clear spaces between irregular strands, so that they have a skeletal or ghostly appearance, and they tend to cluster, rather like wind-driven dead leaves, which also are withered, crumpled and torn. The "loose" or frayed structure of scud makes them quite different from their fair-weather counterparts, the compact and domed cumulus. In the shadow of the more massive or extensive storm clouds the scud appear dark and sinister, whereas to the mind's eye the cumulus are clouds of tranquil afternoons, brightly lit by sunshine.

The concept of the incessant circulation of water between the earth and the sky, how so familiar, had barely been formulated in Shelley's time, but that he understood it well is clear from his writing. It appears, for example, in "The Cloud":

I am the daughter of Earth and Water,
And the nursing of the Sky;
I pass through the pores of the ocean
and shores;
I change, but I cannot die.
Ere deeply the scud which Shelley sees driven by the West wind are clouds can be seen discharging water into the sea, but which themselves are composed of water evaporated from the sea. There opposing streams of liquid and of vapour, partly condensed into cloud, are "the tangled boughs of Heaven and Ocean". In technical language they would now

commonly be called "branches of the circulation of atmospheric water".

It is the mountainous thunderheads and the lesser but towering cumulus elsewhere in the sky whose tall flanks prompt the description of the sky as "steep", and whose hoiling outlines combined with the presence of the rain shafts and the fleeing scud give the true impression of the atmosphere in "commotion". Not only is the air stream rushing with "skies speed" across the sea and inland as a wild wind, which sets the wool ringing with its tempestuous strength, but it has within it the upheaval of the powerful ascending currents which swell the growing thunderclouds, and the descending currents of rain-chilled air which strike the sea and whip across it in blustery squalls. The atmosphere is in an upsurge, but only superficially in chaotic disorder; to the perceptive mind the commotion becomes the interplay of tremendous organized forces, the sky and the tumult the expression of the "mighty harmonies" of the West wind.

The locks of the approaching storm...

Two barometric depression accompanying the storm which causes the autumn break does not travel from the Atlantic, but forms in the Gulf of Genoa, and the weather in the storm is not like that experienced during the passage of the middle-latitude cyclones. In particular the rains are not the prolonged, rather steady rains which fall from the widespread cloud sheets of these cyclones, but the more local downpours of scattered thunderstorms. The locks of the kind of storm which Shelley sees approaching are not the tenuous curl clouds of the edges of the cyclonic storm; they represent the equally high but denser plume of fibrous cloud which reaches far ahead of the towering cloud columns at the heart of a thunderstorm.

This plume consists of cloud particles too small to reach the ground as rain or hail; they remain suspended in the air which ascends in the storm and which on reaching into the high atmosphere (several miles above the ground) spreads outwards and forwards (see figure). The plume is especially well developed in the more severe kind of thunderstorm which characteristically travels across a great tract of land or sea at a regular speed of some thirty or forty knots. It extends up to some 100 miles in front of the storm, and so when it reaches into the zenith it is a warning of the arrival of the storm an hour or two later. When the observer looks westwards before sunset, and the fringes of the plume are lit golden in the rays of the sinking sun, it is apparently "uplifted" from the meandering thunderheads just discernible above a horizon dimmed with the smoke of breaking waves. It is much more like the bright hair of some "fierce Maenad" than the delicate tresses of the curl clouds, as

can be seen in the photograph of the previous page.

Congregated might of vapour...
On the closer approach of the thunderheads, with their towering, the neighbouring cumulus parts of the sky begin to cover one another, the previously clear and blue sky. The sky is "vanished over" by the arches formed by adjoining cumulus clouds. There is little time to see "congregated might" of the craggy thunderheads before advancing ink boxes blot out the darkness of night, leaving a vision of an atmosphere filled with substantial and opaque cloud "seen" solid.

"Black rain, and fire, and hail", writes Shelley, and when the downpour of rain finally arrives it is a flood of rain, and here the most surprising feature is not so much the force of the rain as the fact that the first drops come invisibly out of the night, and the face of the spattering rain by the intermittent blinding lightning and blots of darkness.

As a concise statement of the nature of the travelling storm, one of Nature's most complicated and still imperfectly understood phenomena, Shelley's vision is unrivalled in English literature, until very recently, in accounts. By comparison Howard's, published while the storm was still in progress, is the same time, was rather confused and confused, even, until very recently, in accounts. By comparison Howard's, published while the storm was still in progress, is the same time, was rather confused and confused, even, until very recently, in accounts.

Shelley's verse has an appeal, even to the reader who is not an expert student of the weather, in that when cumulus grows into a layer of cirrus frequently around the summit, which becomes denser and spreads into a large cloud is formed which is compared to a mushroom-like thick short stem. However, calm weather is this cup which generally it spreads outwards (in temperate latitudes the stem) to form the plume above.

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Firm friends

ROGER COPEAU and ROGER MARTIN DU GARD:
Correspondence
Edited by Claude Sicard
Volume 1: 1913-28, 453pp.
Volume 2: 1929-49, pp.473-915.
Gallimard, 100fr the set.

All the major French novelists of the century, Roger Martin du Gard is the one most concerned about his posthumous reputation. Believing, he did, that death would bring oblivion to himself, he looked for a heroic survival to his literary life and spent his last years

in the correspondence with Gide, Martin du Gard's letters to Copeau are written in a prose much more vigorous and colourful than in any of his published fiction. Also very much in evidence are his well-known gifts for character analysis and meticulous observation. In this respect there is nothing more striking than his description of Copeau's seizure in 1941, the first brutal manifestation of the illness that was finally to destroy him eight years later: it is as graphic in its clinical precision as any of the much-praised scenes in *La Mort du Père*.

Greatly though he valued Gide's literary judgment and perennially intrigued though he remained by his private behaviour, Martin du Gard could never wholly trust him to keep a confidence. As a consequence, his letters to him, though often highly informed about their various literary aspirations, are for the most part nicely calculated exercises in diplomacy, the innermost secrets never being quite revealed.

With Copeau, at least in the early years, Martin du Gard felt no such inhibitions. At the very outset, when they were both in their thirties, their relationship was as lyrical as that between the fiercely idealistic schoolboys in *Le Cahier gris*, and the real fascination of the letters is the spectacle of two sensitive and highly articulate intellectuals willing they came to recognize their differences in temperament and outlook.

These differences were considerable: Martin du Gard was an implacable rationalist throughout his life while Copeau was something of a mystic even before he became a fervent Catholic convert; Martin du Gard had an almost pathological love of solitude while Copeau, as actor, producer and impresario, positively craved public attention; for most of his career Martin du Gard dedicated himself single-mindedly to the novel while, for Copeau the theatre was the only art-form which really counted. His obsessive dedication to his high ideal of it was as destructive of his own health and peace of mind as it was of human relationships, and that, in spite of occasional clashes, he should have remained on close terms with Martin du Gard for nearly forty years, suggests that the compulsions of friendship are as powerful and unfathomable as those of love.

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Smart and clever

S. N. BEHRMAN:
Tribulations and Laughter
338pp. Hamish Hamilton, £3.25.

A good many years ago, S. N. Behrman wrote in *The Worcester Account* a memorable volume of autobiography. It carried him through hard times in Massachusetts and left him on the threshold of a playwright's career. That was in 1954. Now he has combed through the journals of a lifetime and extracted from them, not exactly a memoir, but a set of memories about people.

Mr Behrman's friends—and there are a great many of them—know him to be the most elusive of men, striped in as many colours as a Neapolitan ice. But the proto-Behrman can clearly be perceived: a little Jewish boy from Worcester, Massachusetts, still surprised by his own successes: a little boy knowing himself to be melancholy under all the fun, astonished at being seventy years old, and clinging perhaps a little too tightly to recollections of all the wonderful, clever people who have befriended his past.

Of some he has written already. His books on Duveen and Max Beerbohm are classic displays of grace and perception. But there are other faces as well, ranging from Siegfried Sassoon to George Gershwin, from Garbo and the Lais to Osbert Sitwell and Somerset Maugham, whose biography he once toyed with the idea of writing.

"Toys with" is an appropriate phrase, for Mr Behrman is a catlike. He writes stealthily, using a velvet

paw, but not disdainful of the clatter beneath. He is an anecdotalist, using his anecdote as a means of creeping up on the victim before dispatching him with what is often a happy knock-out stroke—for in his case the laughter easily outweighs the tribulation. And yet melancholy persists. All these grand, important people, these stars turning about him so confidently, did they really think him their equal, he seems to wonder? Did he ever quite outgrow the hesitations of a Jewish kid from Poland, faced with the alien staidness of New England?

He is at his best writing of Hollywood in the great days, of once-famous railway trails like the Century, of Broadway thirty-five years ago. About himself he is modest, generously attributing to the distinguished players who played in his comedies and loved them, much of the success due to himself. He hobnobbed with Betenson, the Bibescos, Enid Bagnold—showing at times an excessive deference to the smart and the clever in Europe. But he never forgot, in the excitement of it all, that he was above everything a professional: a quick wit who could turn out the stuff when needed. If at times with the agency of a sensitive spirit which would have preferred reincarnation at the court of Weimar or St Petersburg to vivid memories of Worcester and an inborn sense of the Pale.

The self-portrait which emerges is subtle and sharply drawn. Talent and a winning personality are not often so closely allied.

Roaming with the Rom

JAN YOORS:
Crusading
224pp. Weidenfeld and Nicolson, £2.75.

When he was a boy of twelve Jan Yoors lived the dream which many children cherish. He ran away to join the Gypsies who had set up camp overnight on the outskirts of the Flemish town in which his parents were then living. For the next six years, thanks to their remarkable understanding and tolerance, he was to spend the better half of every year wandering with the Rom, those Gypsies who are purely nomadic as distinct from the many tribes who have settled in specific areas. He was adopted into a family of the Lowara tribe and, by the time war broke out, the child who had grown up speaking Spanish, French, German and Flemish had added Romany to his repertoire.

At the same time he had acquired a divided allegiance. He was unwilling to commit himself totally to the world of the Rom by marrying the Lowara girl whom his adopted father had chosen for him, but when ever he was long away from it he felt a tug at his heart. When the Germans invaded France he decided to turn from the Rom and serve with the Free French as his "penance" for having known too much happiness.

In the event the service was to be with the Resistance. He was enrolled as liaison officer with the Rom, who, from holding themselves aloof from a struggle which they regarded as none of their concern, were now drawn into it, reeling distribution centres to obtain ration cards for members of the Resistance on the run, smuggling fugitives out of the country and arms into it, finally themselves joining "maquis" groups. The betrayal, the arrests, and the destruction which had their place in that evolution were not unique in the story of the Resistance, which was not all glory. Mr Yoors recreates the atmosphere of the period—a trifling detail only, the Paris hotel which was the Gestapo headquarters was not, as he has it, the Létitia, but the Lutetia, now much frequented by American tourists happily unaware of the tales its walls could tell—and he does not shirk the

style of *North* is Céline at his most contrivedly breathless and emphatic, with the celebrated *points de suspension* working flat out to match the syntax to the apocalyptic itself. Ralph Manheim, who has already translated *D'Un chèque à l'autre* into English, has coped as well with *North* as one could hope for: some of the vitality has gone but enough remains to make this a worthy English version. Mr Manheim has also provided a glossary of some of Céline's allusions and a chronology of his life: this is too compressed and gets the titles of two of his books wrong.

foreseeable if painful truth that, once the Rom had served their purpose, the undertakings made to them were found to be impossible to fulfil. But he is even better at depicting the life of a wandering people whose instinctive wisdom knows certain aspects of civilization look shoddy, and who, little as it is known or remembered today, were no much a target for the insanity of Nazi racial theories as the Jews themselves, even if the numbers involved were smaller—it is estimated that between 500,000 and 600,000 of them were exterminated.

Anti-Fabian

St JOHN ERYINE:
Bernard Shaw
His Life, Work and Friends
628pp. Constable, £4.50.

When the late St John Ervine's life of Shaw was first published in 1956, the TLS reviewer found it "solid and vigorous". The reviewer remains, but the solidity has somewhat diminished; and even the vigour seems a less certain virtue. Ervine had two important qualifications as Shaw's biographer: he had known his subject, and he was an Irishman. But he also had one serious limitation.

He was politically a conservative, and he found Fabians and Fabianism repulsive; and he said so, in a variety of ways. In his book, his account of Shaw is therefore thorough and informed, but it is also biased and personal. It is a valuable part of the Shovian record, and no future biographer will be able to do without it, but it is not the definitive life. It will eventually be superseded by a biography making use of the copious materials that have appeared since Ervine wrote—most importantly the volumes of the *Collected Letters*—and written with greater objectivity. But in the meantime it is the most readable and fullest life of Shaw available, and the most nearly worthy of its subject.

The present re-issue is identical with the 1956 edition, except that the fourteen pages of illustrations have been removed and the price has been nearly doubled. Still, pound for pound, it is good value.

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£3.50

Macmillan

Songs of the pilgrim poets

HELEN GARDNER (editor):
The Faber Book of Religious Verse
377pp. Faber and Faber. £1.75.

DOUGLAS GRAY:
Themes and Images in the Medieval
English Religious Lyric
300pp. Routledge and Kegan Paul.
£4.

All kinds of specialized anthologies of English poetry might exist and serve a purpose; many do. Religious poetry is a particularly difficult category because one might expect too much. One might expect a veil to be stripped from the secret history, the true and inner history of the English people; or one might expect a light and a depth of human experience, a pure honey of the spirit, which was stored together in lyric. But, even if that were true, honey cloy, poetry is not the ah, we breathe, history is massive, complicated and secular. Religious poetry concentrates, but also it excludes: it is both the most personal and the most impersonal; it is extraordinary and yet reveals so little. It is moving only because it is human, it is as coherent as music partly because it is so impenetrable. And although it submits to ordinary standards of coherence and reason which are like laws of language, it must always be extreme, and in always going further it risks a swamp of subjective sentiment and a desert of dryness.

Given all this, it is still fascinating to take a new look at the succession—since one cannot call it either a history or a tradition—of religious poetry in English. To have *The Faber Book of Religious Verse* presented by so widely read and intuitively sensitive a scholar as Helen Gardner is better still. Anthologies are exclusive and spare, but even in so special and so curiously diversified a field as this the majority of what must be included is or ought to be inevitable, and the reader who looks for "Still falls the rain" or "Ecce homo" or the "Death of Mr Robert Levet" will not be disappointed. Almost the only obvious, very strong candidates

excluded are Shakespeare's "The Phoenix and the Turtle", "The Ancient Mariner", and the work of David Jones. If there is any personal exaggeration in the anthology it is slightly towards the dry and pure, no bad fault. The selection of poems in the whole is faultlessly careful and just, and that it was the work of many years is no surprise. It has the authority and patina of genuine love and knowledge.

Gray's remark that there are three kinds of world-view—one from philosophy, one from religion, and one from common sense—has a certain truth. Philosophy is isolated fragments of common sense, and that only by philosophy can we overcome common sense and religion. In religious poetry more elements than these are involved. What changes at the end of the Middle Ages is not faith but a certain self-awareness with nature. Philosophy first appears in English poetry as the friend, not the enemy, of religion. It seems, indeed, to be the philosophy, not the religion, of these poems which consists of isolated fragments of common sense. Perhaps, after all, an anthology of religious poetry can tell us little about our intellectual inheritance, possibly because it necessarily leaves out the English Bibles and Psalms, or possibly because periods which are generally and crudely felt to be short on poetry turn out to be particularly short on religious poetry. We are given little Dryden and almost no Pope, and the strong ending in the modern period with R. S. Thomas simply reflects a general recovery of poetry in this century.

It is sufficiently well known that medieval religious poetry is extremely strong and definite, and the choice we are given here is wonderful in so rich a field but not predictable. Few readers will know all the poems already, many will know most. The sixteenth century furnishes few poems, but those among the best, including Raleigh's masterpiece (even if it was written in 1603) "The Piousness Man's Pilgrimage", which spiritually belongs to an earlier period.

Doubt insinuates itself surprisingly with Donne and Jonson. Donne's

sincerity, extravagance and rhetoric can fall amazingly flat, and the pain for the word lines in this anthology goes to him for

Which might be scandalous
And cost reproach on Christianity.
This sound like the aged Wordsworth. No doubt sincere religion often goes with plainness of speech, but Donne's plainness, when it fails like that of ill-contrived masonry set off with elaborate cornices. Still, the moment of anxiety soon passes, perhaps because a convention settled down; if Donne were less uneasy he would be less great.

Crashaw comes through the strainer of selection much more strongly than one might expect. Andrew Marvell, apart from one supreme poem, more weakly. The greatest confirmation of doubtful feeling is the star-like line and gentleness of Henry Vaughan. It is hard to know how high a reputation is, but is Henry Vaughan not still terribly underestimated? He is not nearly as great a poet as Marvell or, with a difference of generation, as George Herbert?

Vaughan and Traherne are the end of something, even more certainly than Dryden marks the beginning of the role and survival of poets in another kind of society. The change is social and historic, the end of the Republics and the Lovell's and the Geneva Bible, the new secular enlightened world, the coming of the Bank of England and gentry government, and the increasing dictation of values from London. The best religious poets in the eighteenth century, with the single, marmoreal exception of Johnson—but his was a breathing marble in the style of Nollekens—are enthusiasts and naïvetés. Charles Wesley, Christopher Smart and William Blake are as great perhaps as Herbert and Vaughan in their religious poetry, but isolated by cold and oceanic pressures and burning in their minds both wonderfully and terribly. It is a matter for inevitable regret we could not have much more Smart, from his mad as well as his sane poems, but he is tremendous in both, and the poems of his sanity are after all too little read, while those

of his madness, among the most moving writings in English literature, have at least enjoyed a certain fame in the past thirty years.

In religious poetry the nineteenth century is a parody of itself, a luxurious swamp with islands of sandy dryness. The outstanding poet is the strange, isolated and intense figure of Hopkins. This selection does him full justice, but most of his near-contemporaries founder. Christina Rossetti paints with passion and pure-mindedness, but hardly convinces. Emily Brontë is better, but one may doubt whether we should so value her poems if we knew less about her life. In Clough's "Decalogue" the music content is high, but there are no other religious poems by him not printed here where it would be less. We are not given Matthew Arnold's "Dover Beach", perhaps because it seemed not religious, yet it could stand as a classic statement of modern feeling about religion: it would tower over lesser poems like a pillar of cloud. Otherwise the modern poets are very strong, particularly Yeats and of course Eliot, and it was appropriate to end with David Gascoyne and R. S. Thomas.

The lines that stick in the mind of a reader are a chance matter, but it may indicate something that in this anthology and for one reader they were anonymous medieval lyrics, "One rose drop from David's seal" by Wotton, and "Old bones upon the mountain shake" from Yeats's last poem. None of these is in the plain language of doctrine, they have such a mysterious and impersonal power which is not uncommon in folk songs. They are highly specific lines but in some way transcendent, they are not symbols that can be read like a language or exhausted by commentary, and they appeal immediately or not at all. They have visible religious as well as sufficiently clear psychological roots. Perhaps the humus that makes them powerful is that in human substance which needs and which creates religious poetry, even though that poetry may be clear, pure, and dry. A poetry without religion can demonstrably exist, but a religion without poetry is a blank prospect and perhaps an impossibility.

Many times in this anthology seems to die turns out to be alive; religious poetry in English seems to have the permanence of grass. But it is fatter than grass, it is the result of a long, interrupted series of re-emergences of any continuity of a special kind. Religion and the art of poetry have been continuous, the two categories of different kinds of coincidence, and in some cases they are still better to see them separately.

Douglas Gray's close and steady of medieval lyrics makes the investigation of these images is a highly technical and painstaking analysis, and it is our understanding more about the art of poetry in the late Middle Ages and about the religious poems embody. The more technical the less personal, though a greatest poems the personal, poets can never be analysed so.

It is interesting in this context Mr Gray finds so much to praise in the paradox of the dubiousness of medieval lyrics and created a new and superficially admitting it as "a medieval example of how traditional poetry can be moulded into something new by a genuine creative imagination". Mr Gray's work is a scholarly discovery about the relations of poems with the systems of images. He would, of course, agree that what people from religious poetry is world and small or popular genius does transcend these elements. Such a way may have passed through months, and he preserved it monthly. One at least of the powerful anonymous poem in language is a religious poem. It is a pity that Professor Gray's regard it: the famous Lyonesse dirge with the refrain "and O receive thy soul". Poetry is essentially or necessarily a dirge, nor is religion always and "Out of the strong come sweetness" is the most important principle in the development of

When everyone is out of step

MR T. ZABAR:
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To Lose a War and Why.
Allen Lane The Penguin
£1.55.

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There is nothing startling or original in the proposition that it is better to lose a war than to win it. The history of defeated nations enjoying the fruits of victory from one crisis to the next has been a constant theme of history. At its most serious level, the phenomenon of the conduct of the war, reflecting the significant aspects of group psychology, and it deserves some attention. Mr T. Zabar's book is a study of the paradox of the dubiousness of medieval lyrics and created a new and superficially admitting it as "a medieval example of how traditional poetry can be moulded into something new by a genuine creative imagination". Mr Gray's work is a scholarly discovery about the relations of poems with the systems of images. He would, of course, agree that what people from religious poetry is world and small or popular genius does transcend these elements. Such a way may have passed through months, and he preserved it monthly. One at least of the powerful anonymous poem in language is a religious poem. It is a pity that Professor Gray's regard it: the famous Lyonesse dirge with the refrain "and O receive thy soul". Poetry is essentially or necessarily a dirge, nor is religion always and "Out of the strong come sweetness" is the most important principle in the development of

the Lloyl George papers in the Beverbrook Library. He is interested in strategy and tactics as well as in diplomacy, and seeks quickly to place the whole episode into the perspective of world events. Here we can choose between a variety of interpretations, extending from that of D'Alema who, in a book called *The Elusive Drive of the World*, compared the battle of Warsaw to the battle of Tours, in which Charles Martel saved Europe from the yoke of the Koran, to that of A. J. P. Taylor who, in his introduction, merely observes that this same battle "ultimately led the Soviet armies in Berlin and Vienna in 1945".

A writer who tries to cover as much ground in a short and readable book of less than 300 pages is necessarily selective. Mr Davies is selective in more than one way. Pilsudski's offensive against the Ukraine in April, 1920, was regarded by nearly all shades of British opinion at the time as an act of unwarranted aggression, even the most fervent anti-Bolsheviks who remembered that Pilsudski had refused to lift a finger to help Denikin the previous autumn, and taking here and there a little into the British archives in the Foreign Office and into

Mr Davies has once more covered this familiar ground, adding a number of Polish sources less known to English writers and less likely to be taken into account by those who desire to draw

ster. Maybe the eloquence of a star became more fashionable better substantiated. Maybe, though, the author does not state this, but he does kill it. Perhaps he ended up too far away from the mainline: *Maiden* comes out as a colloquial; the definite wriggles in to lengthen a line, become compound instead of simple. When the style comes briefly and brilliantly in the twentieth century, it had stretched to accommodate quite a syntax. But by that time, Old

was over.

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human condition; but it has to be welded with a sure touch than Mr Zabar can command, and it should be based on a comprehensive knowledge of the subject, of which *The White Flag Principle* provides no evidence beyond an impressive and somewhat bizarre bibliography ranging from Julius Caesar through Brillat-Savarin to the inevitable Frantz Fanon. Mr Zabar, to use the "1066 and All That" idiom from which his genre derives, obviously thinks that war is a Bad Thing. So do most of us; and so, evidently, does Edmund Spenser, who has written an account of his life in the army which will provoke ambivalent reactions among old soldiers of all ages. It is difficult not to be irritated by some of the faintly patronizing *de haut en bas* assumptions from which he proceeds. It is usually mistaken to believe that one is the only member of the squad in step; it is in most cases equally fallacious to congratulate oneself on being the only one out of step. An appreciation of Bach and a nodding acquaintance with Clausewitz is not quite so rare in the army as Mr Spenser seems to believe; and he would obviously be surprised to learn that many of his military colleagues had been familiar with the poetry of Sydney Keyes long before he was "discovered" in the course of a somewhat over-the-top idyll in the nostalgic Chelsea of Alexander Phelkelt-Greene and the Stritells.

This sort of thing would be a riot in the school magazine, and might even have made an amusing essay in the style of Professor Parkinson's original exposition of his Law. It is a potent weapon against obscurantism and it has before now been used with devastating effect against the more chronic imbecilities of the

to the very gates of Warsaw

MAN DAVIES:
The Polish War of the Summer
1920. Red Star
28 plates. Macdonald.

the Polish war of the summer of 1920, the central explosion in a series of frontier incidents and more serious military engagements based on the rebirth of the republic in November, 1918, to the conclusion of the treaty of Versailles in 1919, continues to be a subject of interest to writers and readers of history, though its consequences, far from being over, have been created by a far vaster conflagration. The dramatic reversals of fortune, the unexpected rout of Pilsudski's army in the Ukraine, the unexpected sweep of the Red Army before Warsaw, the sudden wealth of exciting episodes and abundance of morals of all kinds for those who desire to draw

earlier stages of the war have been generally unfavourable to Pilsudski; and the reflection that "for the first time in two and a half centuries the Polish army had passed victorious through the Golden Gates of Kiev" evoked little enthusiasm. On the other hand, justice has always been done to the resistance and resourcefulness of the Polish forces, which drove back the invading Russians from the very gates of Warsaw.

It is notoriously difficult to write the history of a war from both sides impartially, wherever one stands, and with the best will in the world one cannot put oneself in the shoes of the man on the other side of the hill. Mr Davies has consciously set out, by way of redressing an adverse balance, to give a Polish account of the war. This is fair enough, and salutary, to a point, though he passes too often to belabour the other side—sometimes in a rather pedantic way.

When the First World War ended in November, 1918, Eastern Europe relapsed into chaos, with untrained frontiers running through regions populated with a mixture of nationalities. Russian and Polish ambitions, not to mention those of smaller national groups, inevitably clashed. Skirmishes and frontier engagements went on continually for more

than a year, interspersed by abortive attempts at negotiation. But all this was very different from the major military campaign launched by Pilsudski in April, 1920, which has been quite reasonably treated by most non-Polish writers as the starting-point of the Soviet-Polish war. Mr Davies will have none of this "error", as he calls it, which has the incoherence of depicting Pilsudski as the aggressor. The spelling of proper names is a well-known crux. The ally customarily known in English as Vilnius Vilno to the Poles, Vilna to the Russians and Vilnius to the Lithuanians. But why should an English writer not stick to the traditional English spelling? Dzerzhinsky, Merzhinsky and Rudek were of Polish origin; but from 1917 onwards they were to all intents and purposes Russian, and faithful servants of the Bolshevik regime. Why, writing for English readers, give their names in an unfamiliar Polish spelling? Worse still, Rosa Luxemburg spent the most significant years of her career in Germany, became a German national, and is known throughout the world by that name. The fact that she grew up in Poland does not make it sensible to spell her name in a way which must look outlandish to any but Polish readers.

All done by allusion

T. A. SHIPPEY:
Old English Verse
220pp. Hutchinson. £2.50 (paperback, £1.25).

Hutchinson's University Library seems to be moving away from its traditional role as suppliers of bread-and-butter literary history to the student (it was the *best* butter). John Lawlor's *Chaucer* was a highly sophisticated piece of criticism; now, under his editorship, T. A. Shippey has produced a very attractive work on Old English verse which is none the less nor a beginner's book—unless he is that kind of beginner who likes something inspiring but somewhat beyond him to get him going. Superficially, it looks like one. The quotations are all translated; there are good, clear expositions of the oral-formulaic technique, of the concept of *wyrd*, and so forth; the chapters are encouragingly laid out. But one does not have to read very far to realize that you have to know what is in the *Anglo-Saxon Poetic Records*, if only in translation; and Mr Shippey tacitly assumes a pretty good knowledge of previous critical work, and goes on from there. Some of the familiar old topics are missing. Neither *lof* nor *don* appears in the index, though there is an excellent account of the concept in the elegies, of the use of poetry as a tool for facing life. *Sapiientia* and *Fortitudo* appear in the footnotes but not, thank goodness, in the text. Instead we have the author's much more interesting view of the essential heroic character.

There are some annoying mannerisms, most of them in the chapter on heroic verse, with which Mr Shippey

leads off. Relies of old controversies: slick out above the surface like wrecks. It is hard, for example, to see what Chambers's views on the swiftness or otherwise of Finn are doing there, except that it is a good old talking-point. The evidence of *Beowulf* make uneasy appearances, mostly in contrast with the modern scholarly audience who have read all their sources and analogues and trained their literary sensibilities to scent the least whiff of an irony. It is hard to see why Mr Shippey seems to consider the moderns are one up on appreciation. Why should the original listeners need "libraries or cross-references"? They knew the stories—or else the *Beowulf* poet told them the story of Finn on purpose to confuse. The author seems to have fallen into the common trap of assuming that because they belonged to what we choose to regard as a barbaric civilization they were therefore simple, all along the line. But a civilization materially simpler and emotionally more violent can, usually does, produce a code of behaviour, particularly of personal obligation and honour, complicated far beyond our civilized understanding. Indubitably they knew what Hengest was about. It may be that Mr Shippey only appears to fall into these traps; one hesitates, because he has a confusing habit of asking himself what appears to be rhetorical questions demanding the answer Yes, and then a paragraph or two later answering them with a qualified No, so that the reader on his first time through the book appears to be contradicting himself.

These grumbles aside, though, *Old English Verse* is an absorbing book. It opens promisingly: Old English poetry, "though consistent and regular", is, by any of our standards, odd. It is a thought worth hanging on to. The most compelling chapter is probably the one on heroic verse. (The Finn Episode and *Beowulf* are chosen as a convenient example of the sort of primary heroic verse one might expect to have created: Mr Shippey makes very convincing comparisons with other surviving fragments.) Here we meet with what might seem to be the greatest oddity of all: that the Anglo-Saxon warrior did not on the whole expect his poems to be about the business of fighting or indeed about action at all. They seem to have preferred implication to action, allusion to statement. Even when somebody does something, he tells you that he is going to do it; then he tells you that he has done it. Very rarely are you allowed to see him actually doing it. Everything is in the future or the past; there is little present.

"Hig fubon fif dagas, swa hyra oin na feol" (they fought for five days, still not one of them fell). The statement is the meat of the message. The Anglo-Saxon hero is not a fighting machine, but a man in a dilemma. Most typically, we see him in the moment of crisis before action, torn by two conflicting and passionate loyalties, unable to break out without destroying his world and breaking his own faith; and yet he has to act. Mr Shippey points out the atmosphere of "moral neutrality", no one is to blame for the situation in which the hero finds himself, that would be too easy. But it is he who he must realize fully both what has happened and what will happen when he acts.

the agony of decision and the agony which follows that decision are in a way the measure of the quality of the man himself. The moment in which they are interested, the moment on which they concentrate, is this moment of suspense when past and future hang together in the tormented mind of one man. Mr Shippey suggests that the fascination with this state of mind explains their interest in the elegies, in women as speakers; women, seen in heroic poetry as the sufferers on whom the men's action works, are well suited to being final embodiments of the "frozen mind", poised between breakdown and control. The chapter on the elegies is probably the most solidly useful, with its necessary insistence on the tradition of Wisdom literature, the *Book of Proverbs* remains one of the most useful commentaries on the *Vandenberg*. The emphasis on how a man remains merely a well-turned phrase until you have experienced its truth for yourself is carried over into Mr Shippey's work on the Biblical poems and saints' lives, where the crisis is seen to lie in the demonstration of the truth: "but weary gessyn". It became obvious, "It reveals miracles in an entirely new light."

The last chapter sees the Old English poetic tradition as dying of its own accord. Maybe literary killed it, maybe the change in social conditions. One does not know, except from the sagas, what happened to the *scop* as a professional. One sees from King Alfred's *Boethius* what happened to poetry as the accomplishment of a gentleman. There was never, it is insisted, a meaningful distinction between prose and verse; "song" and "speech" might be better

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Mr Lejaoui and Mr Heggy both write of the critical initial phase of the revolt from late 1954 to late 1957, during which the French established a military hold over the country yet lost their hold over the people. The Battle of Algiers was probably the turning-point here. It set the seal on the French military control and forced the FLN leadership into exile, but it also set the French civilians apart from the Algerians and united the latter against a regime willing to use torture on an extensive scale. It was a classic case not only of the end failing to justify the means, but of the final victory being so undermined by the means that it remained hollow. *Bataille d'Alger* or *Bataille d'Algerie* concentrates largely on these tragic months. It is an emotive and a cool refuting General Massu's recent book on the battle of Algiers, and as such is avowedly partisan. The potential impact of its moving personal stories is substantially reduced by the tendency to attribute all "innocent victims" to French activities and "political targets" only to those of the FLN, and by lack of precise

documentation. But M Lejaoui does convey how the Algerians reacted to the disappearance of 3,000 of their people in the hands of the French paratroops.

Insurgency and Counterinsurgency in Algeria is a clear, concise and well-documented study of the first three years of revolution, tracing the rise of nationalism, the development of the FLN and popular support for it, and the gradual swing to diplomatic rather than military effort on the part of the nationalists. Mr Heggy is biased in favour of neither side in the struggle, and does not rise to the bait of accusations of communism. He gives a detailed assessment of just what help the FLN accepted from the communists, and on what terms, and his conclusions here are substantially the same as those of M Lejaoui: the Algerian nationalist movement was in no way communist-inspired. He also points out, correctly, that violence and torture were not the prerogative of any one side.

right down to the Prussian power of the taste of Navi ten to unlock the gates of memory.

But perhaps the most moving passage in the whole of *A Call to Arms* is that which describes Mr Lons's final disenchantment with the obscenity of violence. It is worth quoting at length. Coming upon the worn, dead body of a young woman in a ruined Korean village, he met his personal revelation: I stepped outside to the glare of the sun. The world pivoted, hard and crystalline, the colours accuminated. Every detail of the stained scene registered; the mother with the infant's body across her lap; the father rocking back and forwards, unlit to impotence on the tippled verandah; the scattered pots on the bright red earth; the fine plume of blue smoke drifting from the compound; the eladus drumming in the shade, denying that summer was done. The flash of eternity. I stood still for a few moments. I knew now that my mind must follow the arrow and trace its path, from the hunted to the hunter, and back again. That in one vital, private respect, I had done with war.

That says more about militarism and pacifism than all Mr Tzabar's contrived irony; and it more than compensates for some of Mr Lons's more tiresome affectations.

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1 SEPTEMBER 1972
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Viewpoint

BY ALAN PRYCE-JONES

AUGUST, in the United States as elsewhere, is a season of festivals. Great lakes of culture, popular and serious, not only embellish the landscape, they threaten to drown it. The small Rhode Island city in which I live, Newport, is still panting from the mixture of pleasure and stress which is inseparable from seventeen days and evenings spent seated on a gilt chair.

In a dark moment, one may ask why anybody tries to organize a festival. It will almost certainly run at a deficit. It entails a great deal of hard work among people not noted for ease of character. And then there is the question of what to perform. How much that is first-rate is not overworked; on the other hand, how much second-rate music can an audience bear?

Newport has solved the problem ingeniously. It is a small city, with no space for large-scale performance; but it contains a choice of bizarre and splendid private houses, of the kind thought suitable for summer living three generations ago—that is to say, you concentrated on the ballroom, built a dining-room for forty, added a few bedrooms, and furnished the whole in what an Athenian friend of mine once innocently called "Système Henri Quatorze".

In such a house it is possible to reconstruct the kind of evening which the countess in Strauss's *Capriccio* would have approved: which, indeed, any musical hostess would be happy to offer. The elderly European may be reminded of old days in Wimbome House, or in the Paris setting of the Princess of Polignac. But this festival is not aimed at the elderly.

Perhaps the young regret that the Newport Jazz Festival, the pride of the 1950s and 1960s, has moved to New York, where debauchery is never to seek. But they come all the same, to hear rare things like the Verdi Quartet, or the Grand Septet of Alexander Fesca, totally forgotten since the 1850s.

It is a curious experience to sit in a drawing-room gilded and mirrored to distraction, and listen, for the first time in a century perhaps, to the music of home-grown composers now sunk without more than a bare trace into the recesses of obscure libraries. Reinecke, Spindler, Litolff are hardly names to conjure with. But we have been applauding them these days, along with the Prince Consort and the Russian composer, César Cui, who provided a delightful chamber opera, *Le Fils du Mamlouk*.

We have revived some little-known Americans, such as Arthur Foote and Mrs H. A. A. Beach—a serious Bohemian lady from New Hampshire, who joins the great company of creative Victorian ladies: clinging to their "Mrs" before the day of "Mr". Mrs Humphry Wood, Mrs Henry Wood, Mrs De La Pasture. We have had on early "Mrs" as well, reflected in a concert performance of highlights from *The Wreckers*, Dame Ethel Smyth's excursion into very grand opera.

The aim of a festival such as this is to give pleasure, to match music to setting in such a way that a public

nothing of Graham Greene, not that Mr Gaines is in any way "like" Graham Greene, except that he shares the urge to explore the kind of back streets which exist in Birmingham as well as in Brighton, to establish empathetic links with the dubious folk who live on them.

Mr Gaines's South is utterly unlike the South of Faulkner or Flannery O'Connor. His characters are unburdened by guilt; they have few beliefs except in their own destinies; they are too busy regaling an appetite for life to have time for the hidden, dark-toned Southern past. But without some knowledge of that past, Mr Gaines's remarkable achievement—which is entirely of the present day—cannot be understood.

It is not fashionable at the moment to admit the validity of my past experience, the pre-eminence of masterpieces, or the dependence of the young on their forebears. To be properly with it you should go to a concert, look at a picture, or read a book as if each existed in the moment only. History is at best an inconvenient thing, full of fact rather than opinion—a thing to be read up and remembered, not glanced at and immediately forgotten. The dogmatic opinion of Henry Ford has gained ground year by year since he enunciated it in 1919. History, however, is not bunk; it is a living thing which cannot be escaped although it may stay unperceived. And even in circumstances as relaxed as a festival by the sea, it is constantly present.

Most of the music we have been hearing dates from the evening of European Romanticism, although some of it was written tongue in cheek, like Rossini's Quartets for woodwind. It suited the houses, which are themselves romantic survivals of an age which appears more attractive at a distance than it can have been in reality.

True, we have had Vice-President Agnew among us, but to raise funds for his campaign rather than to enlarge his knowledge of Lied. In times like these the arts become an escape: from Vietnam, from busing, from the lies and inanities of a long presidential campaign in which nobody cares much for any of the candidates, nor repays much trust in any of their policies.

Among these Newport reflexes of Edwardian splendour it is easy to be sceptical, but still easier to remain unsatisfied. Everything around looks solid enough. The marble is real marble; the Bulcks and Cuddihys are soberly parked under tended trees; and among the audience there is a sufficient wink of diamonds as well as Madras shirts. But however Edwardian the setting, the atmosphere remains pervasively 1972: an elderly year, a year of foreboding; and yet a year in which the young may come into their own.

For one thing clear in American life today is that the young are heartily sick of their elders; and it is possible to discern in the success of the Newport Music Festival several hopeful signs. The performers have mostly been themselves

young. This is the fourth year of the festival, and by now it is becoming a climate of the mind. The same time, the standard of performance rises, and as it does has been a general feeling of future years the programme move forward, so that not only but also the accepted pieces of chamber music are brought together to a perspective.

The only programmes of hostile comment were those of a gimmick was tried and failed as a piano recital which was from a Scriabin nocturne handed to a truly horrible Czerny for eight hands: pianos, climbing to flat and arithmetical progression; an evening of Viennese music which abandoned the stage of the concert hall for the tea-shop.

These mistakes were planned the older generation young expect something better is an expectation which runs out American life today. The run heads against a brick wall afflicted the American or five years ago, has run in. They may seem apathetic, likelier that they are at the time, waiting for a cause to and for the man to lead it.

You cannot raise the law in one domain without raising all. You have to remove past and its achievements; as well as Beethoven; you willing to learn from past. This implies a major American thinking, a radical as that imposed on thought by the conclusions.

For more than fifty United States has rubbed successive states of federal words have been "Democracy". Large and gestures have been made, to be easy to maintain that of American pulley have all sorts in a virtuous impulse. Americans have felt that threatened by communism; felt an obligation to show Free World for its own. Have felt alternate needs to from a modern international and to lead it. And by this feeling for thought they alienated their own youth.

Such reflections bring us a way from the summer festival music festival; but so intense a process of living at this moment time that every public event microcosm of national life.

The old concept, the young in every field of activity have intense aspiration towards the rule. To achieve this, one needs a field of tolerance, a set of approaches. That a city like Newport, the past as tightly as Newport renew its vitality even in a field as that of music, and by it awakening the young, may be a pointer to things.

Roth's Autumn Leader

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Stanley Morison at a joint dinner of the Double Crown Club and Gezelschap Nonpaci (Amsterdam), All Souls College, Oxford, June 28, 1957.

The power of print

NICOLAS BARKER:
Stanley Morison
566pp. Macmillan. £10.

Such was the foundation of the immense reputation which Morison acquired with astonishing rapidity. It was appropriate that his biography should be an expert in the field; indeed the blurb describes Nicolas Barker's work as not only "the definitive life of Stanley Morison" but also "the authoritative account of typography in the twentieth century". Morison came on the scene at the crucial moment of a vast expansion of the printed word, and of a reaction in every sphere of art against what were now felt as the narrow and constricting conventions of Victorian society. He was at the centre of the great explosion. There is no reason to doubt that his fame, specialized but secure, will endure as a great typographical reformer and innovator. Innovation, particularly in this country, likes to masquerade as the resurrection of an ancient tradition. Here too Morison was in good company.

Mr Barker does full justice, not unmixed with the touch of adulation permissible in an official biography, to these achievements. He occasionally travels a little too briskly for the layman, throwing out names and technical details in bewildering profusion. But the untutored reader can

not really complain; the total picture is not blurred. On the other hand, a reviewer in the journal which Morison once edited, under the shadow of the parent newspaper to which he devoted a major part of his thought and activity over a period of thirty years, may be conscious of a certain perfunctoriness in the treatment of these years and of some lacunae which, perhaps necessarily, remain unfilled. But once again, the essentials are there. Mr Barker quotes an entirely private and personal letter in which Morison describes "the change from Dawson to G.Ward" in the editorial chair of *The Times* as "a worthwhile contribution to the war effort", and speaks frankly of himself as "invested with much 'occult influence' so that little is done without prior knowledge".

A word should be said here of Morison's *History of The Times*, the four volumes of which absorbed him off and on—and rather more "on" than "off"—for upwards of fifteen years. They constitute the most solid, though probably not the most impressive, product of his meticulous scholarship, and are, like all his work, a phenomenal achievement by one who had no formal education after the age of fourteen. Some of the chapters were originally drafted for him by others—further research would reveal more about the processes of composition—but it is doubtful how

much of these tentative drafts survived in the final version, almost every line of which bore the imprint of Morison's dominant personality.

The main personal assessments in the history—the elevation of Barnes, the demotion of Delane, the total eclipse of Buckle, the fascination and tragedy of Northcliffe—seem likely to survive. A few hobby-horses are ridden rather hard. A somewhat capricious selectivity is sometimes at work. The last volume occasionally threatens to diverge into an excursus on European diplomacy or British foreign policy; and there is some special pleading motivated by Morison's personal loyalty and devotion to R. M. Barrington-Ward. But no future historian will ignore it. Mr Barker goes to the root of the matter when he says that for Morison "history was the art, not of recording, but of explaining, the past". Morison understood more about history than some of our currently practising professionals.

The real problems of Morison's biography are, however, the paradoxes of his opinions and of his personal life—both, no doubt, connected and intertwined. Barrington-Ward, in the early days of their acquaintance, described him as having "a good mind, which is yet an odd jumble of beliefs and prejudices continually in contradiction", and found the contradiction in a clash between "traditionalism in religion and radicalism in everything else". This was a superficial diagnosis. Morison's radicalism preceded his Catholicism, and his Marxism followed close on its heels. Religion for Morison was a movement of revolt, and meant no acceptance of any establishment. A reference to the Catholic Church as "this bunch of miscreant-merchants" could certainly be paralleled in utterances about the high priests of Marxist orthodoxy. Neither would imply any uncertainty about what he regarded as the fundamental doctrines of Christianity or of Marxism. The puzzling contradictions were not between the two but within both of them.

Mr Barker pays more attention to Morison's Catholicism than to his Marxism, partly perhaps from personal inclination, but mainly because he knew Morison only in the last years, when all his had turned the rebellious vigour of his youth and maturity, and recollected him to things he no longer had the strength to mathematize. But he very fairly provides the evidence to redress the balance. Exactly when Morison first heard of Marx is not clear; Mr Barker names the British Socialist Party, a sect of the extreme Left, as a channel, but quotes no evidence. What is certain is that, when in prison as a conscientious objector in the First World War, he met Palme Dutt, George Arnot, and other future founders and leaders of the British Communist Party. Prison has often been a breeding-ground for revolutionaries. In 1923 he applied unsuccessfully for party membership; and in 1929 he addressed his friend Grehm Pollard, a party member, as "Dear Comrade", apologizing in jest for the fact that he was "not technically a comrade".

Barrington-Ward in the verdict just quoted noticed Morison's "insistence on class". Contemptuous references to "the boss class", or more briefly to "the narks", often decorated his conversation. What changed after 1931 was his assumption that the Labour Party was an effective spearhead of the campaign against capitalism. He now perceived that "the capitalist system is still strong, too strong for the idealists who have been for so long the support of the socialist"; the Labour Party was dead for thirty years, and the Liberal Party would revive. But the basis of his opinions did not change. In the last decade of his life he continued to denounce "many rich people in the West End and some pettifogging investors in Surbiton, all profligate by things of which they know nothing", and he thought that the word "profit" should "stink in the nostrils of any decent man".

But here too there were contradictions. Morison did not spurn the amenities, and even some of the luxuries of West End club life. If profit stank in his nostrils, he noted the less worked hard to earn profits. For *The Times* and rejoiced at the

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Cheerful philosopher of social science

I. C. JARVIS:
Concepts and Society
214pp. Routledge and Kegan Paul.
£2.50.

The philosophy of the social sciences, largely neglected until the very recent decades, is now a flourishing industry. Among those who supply this rapidly expanding market, I. C. Jarvis is perhaps the most productive and interesting. Though a professor of philosophy, he has also made very significant contributions to substantive work in the social sciences, in fields as diverse as the study of Hong-kong or the sociology of the cinema. Characteristically, his first major work was simultaneously an all-out onslaught on the basic methodological assumptions of functionalist anthropology, and, at the very same time, a most interesting contribution to the comparative study of Cargo Cults. It is said that after its publication, the students of anthropology at the London School of Economics hanged Professor Jarvis in effigy. No one could ask for a better testimonial to the impact of his ideas.

Concepts and Society has six chapters. The first two consider foundations. One of them is devoted to an account of what Professor Jarvis deems to be the correct procedure in the social sciences, and this hinges on the notion of "the logic of the situation". The second, by contrast, expounds criticisms of a rival approach, which would make understanding, rather than explanation, into the central aim of the social sciences. The third and fourth chapters apply Professor Jarvis's general ideas to two specific problems: the generation of social class. Finally, the last two turn to the problems of sociology of knowledge (and its converse, the objectivity of knowledge), and the issue of the ontological status of societies, institutions, and human concepts.

The general position which Professor Jarvis recommends in the first chapter is one for which he claims the support of Popper, von Hayek, von Mises and, further back, Kant. It is often referred to as methodological individualism, and it would seem to seek the ultimate bricks of social explanation in the interaction of

human aims and social circumstance, while at the same time stressing the unintended consequences of human aims.

This kind of view (though Professor Jarvis does not underscore this) would make classical economics the very paradigm of the social sciences, and any kind of Durkheimian holism the very model of error. This geometrical approach could be accused of a reductionist tendency, though Professor Jarvis strenuously resists this charge. One of the most powerful objections to this general approach hinges on the contention that aims are not, and cannot be, a given datum for the social scientist: their articulation, identification, naming, pursuit, all depend on a complex social and conceptual framework, which is quite independent of the individual who harbours the aims in question. Moreover, what we call "aims" are quite diverse in logical type, and aims of very different kinds are simultaneously operative in our lives. Professor Jarvis mentions this kind of objection, but does not really deal with it at length.

He is more persuasive in his critical second chapter, which is directed at the recently fashionable school which equates social understanding (which it makes into the main objective of the social sciences) with getting inside the conceptual skin of other people, and at the same time makes all conceptual skins equal, by insisting that each of them is its own standard or norm, and hence that none of them can be judged from the outside. Superficially, this would seem an attractive, liberal and tolerant view. To practice, it tends to be used as a facile defence of any belief-system which happens to be favoured by the author, a defence which tries to disqualify the critic, and the criticism, by saying that they irrelevantly view the belief "from the outside", whereas truth is only validated inside each "form of life".

This approach in fact completely misrepresents our actual collective situation. The most obvious feature of our world is that life and thought styles vary a great deal, but that some of them happen to be cognitively very much more powerful than others. Forms of knowledge are not born equal, and many of them are

in chains. We are at present trying to live with the consequences of this important fact; shutting our eyes to it, on the basis of a mistaken and totally a priori argument, does not help in the very least. Professor Jarvis's handling of this fallacy is conclusive. He points out that were it valid, the following assertion would not conceivably be true: "Certain social institutions... impede attempts to discover what the world is like."

But this is, in fact, trivially true. Any historian of science, or anyone concerned with problems of education, has countless occasions to make this trite observation. Yet if it were true, as the defenders of the position under criticism maintain, that the distinction between the real and the unreal, the true and the false, is only generated by each society or its language, then this assertion simply could not be made. But it can be made, and happens to be true, and thus the position which would exclude it is itself indefensible.

Professor Jarvis is not quite so persuasive when it comes to concrete applications of his own approach to the problems of the generation-gap and of social class. Here it might be appropriate to make some comments on his style. Professor Jarvis is a thinker about whom it could never be said that he tried hard to be a philosopher, but that cheerfulness kept breaking through. In his case, philosophy and cheerfulness are not at all opposed, but on the contrary seem inseparably united and both are conspicuously present. This, especially as it is combined with open-mindedness, makes him attractive to read, but it does sometimes fail to compel one to assent to his conclusions, which seem to have been reached in an cheerful and easy manner. For instance, he takes the pleasing view that the whole notion of "class", as an occasional though it is to many people, is also somehow self-generated and based on error. He goes so far as to refer to "my view that the hierarchy of classes... is chimerical". It is very doubtful whether the problem of class can be removed, even in part, simply by going to the logical fundamentals of social theory. It seems perfectly possible to deny all ontological reality to the notion of class,

to equate it simply with a certain distribution of the type of situation (and their "logic") in which people find themselves, and yet to find the problem most intractable.

But the very deepest, and the least charted, waters are reached in the final section of the book, constituted by the last two chapters. As Professor Jarvis warmly and generously acknowledges, he owes a great deal to the ideas and the influence of Sir Karl Popper, though his discipleship is free from dogmatism or adherence to party line. But what is unusual here is that the Popper whom he follows is not only the well-known protagonist of Openness and of falsifiability, in other words the Popper whom every philosophical schoolboy knows, but also the much less well-known Popper of his recent work and interests. This is a most surprising Popper: for one thing, the famous critic of Platonism and of essentialism turns out to be the passionate defender of the reality of a "world of intelligibles, or of ideas in the objective sense"; it is the world of possible objects of thought" (italics in the original). Was the relationship to Platonism a love/hate one after all? One might have known. Similarly, the erstwhile scourge of historicism now seems to

flirt with invoking the noble, evolutionary success, as a factor in his own account of method.

Perhaps the two positions are actually compatible, appearances notwithstanding; but one does not and in any case they have been shown to be compatible. Professor Jarvis does not do so, but he continues to condemn essentialism in the book under review.

In any case, the final part of *Concepts and Society* attempts to do a number of things: the methodical and substantive problems discussed in earlier parts, Popper's discovery of a "Third World" intelligibles or objects of thought, recent phenomenology-inspired trines of the "social consciousness". The result is a mingling, not to say a heady brew, which can hardly be criticized or criticized in limited space does not quite know which way will point in the end: is socially plausible because it is made by thoughts?—Or, on the contrary, very independent of us but though created by our ideas, ideas in turn are quite independent of us? The argument could lead in any way.

Social sceptic

ROBERT F. MURPHY:
The Dialectics of Social Life
261pp. Allen and Unwin. £3.50.

Robert Murphy did his fieldwork among the Mundurucu of Amazonian Brazil and the Tsimba of the southern Saharan Desert. They appear in the book from time to time, "recreated", in his phrase, by meditation and by such diverse influences as those of Simmel and Freud, Leach and Lévi-Strauss. "Must anthropologists", he says, "find that their most productive analyses require an absence from the field at least two years." In this case the interval between fieldwork and philosophizing has been more like ten, but the sense of social realities formerly observed retains its value as a stimulus.

Professor Murphy sees social life as "a series of contradictions", and perhaps the people he studied were more contradictory than most. The vells which Tsimba men wear "hide symbolically significant portions of the self while allowing the rest of the person to be engaged", and Professor Murphy aptly relates this to Simmel's remarks on the depersonalization achieved by masking. Again, kinship terms are used by Tsimba, among others, in a way which enables them to believe in a given ideology of kinship while not objectively conforming with it. "To the young Tsimba, a mother's brother's daughter is a girl of his local group toward whom he is attracted." Yet genealogical evidence to substantiate the relationship turns out to be lacking.

One section of the book is headed "Toward a Sociological Skepticism", and this is the dominant direction of Professor Murphy's thought, and its outstanding virtue. The "dialectics of social life" that he insists, on amount to little more than the recognition that one cannot take any social terminology at its face value. Dialectical reasoning, he says, is both ancient and ubiquitous, a tradition "much broader and looser than the limited Marxist version". The principal characteristic of a dialectic is that it is critical and skeptical of received truth and established fact. While this is wholly admirable, "dialectic" is perhaps a superfluous label.

Professor Murphy is not advocating the triad of thesis-antithesis-synthesis, and quotes J. N. Finlay and Walter Kaufmann, both of whom have pointed out that this was not at all the pattern of Hegel's own tripartite formulations. But then he does not really go along with these either, in an anthropological context. In a short article published in *Man* in 1963

he attempted "to clarify the dialectic, specifically the Hegelian, in the work of Claude Lévi-Strauss". Structuralism, in the Strauss sense, is, he explains, quintessential dialectical essence.

It dissolves an apparent unity of concept and activity into opposites that continually war with each other and it recomposes a higher unity while, in the process, transforming both elements. This goal is often reached in social analysis is open to question, but method opens the promise.

I like many other anthropologists he is fascinated by the work of Lévi-Strauss. But he does not follow all the way into the recesses of *Mythologiques*, commenting that "for the structure of signs or images independent of human activity leads to sterility". What he taken from Lévi-Strauss—judged from Simmel and Freud—is the sight that people seldom do as they say they do and indeed do the opposite: "Despite an expressed preference for marriage with the mother's brother's daughter the Tsimba are preferentially gamic." Whether anything so subtle as dialectical method is needed for this discovery is a moot point, but the book has the merit of opening open-mindedness and pointing inquiry. "Our task should be understood as an attempt to break out of a closed system of thought and to adopt one."

Workmen

S. R. PARKER and others:
The Sociology of Industry
200pp. Allen and Unwin. £1.25.

The first edition of this book described us "a clear, sensible, carefully structured introduction to a complex and relatively new subject. The book exhibits a precision that one finds much more often in American sociology than British. The authors... are sociologists, the new professional stamp is there, they are not content to repeat what has been found or what they 'theoretically' know. They are... they seek to present a picture in an ordered fashion together what threads they can generalize where the threads warrant." (TLS, April 4, 1968) Its second edition, thoroughly revised, extended and even more gently organized—the book is than ever.

MERVYN PEAKE

Three Nonsense Poems

Squat Ursula

Squat Ursula the golden
With such wild beauty blest
That when a man's beholden
Her glory—heel to crest—
He rests—if he's an old'n
It's wise to take a rest.



Squat Ursula the golden
Can tire the young men too,
Because her limbs are moulden
From honey, milk and dew,
And April leaves, and udden
Magic—and Irish stew.

But Ursula has vanished
With some unbridled bny
Along with pictures varnished
With swarms of sepiu gloy
Along with hrouzes burnished
And all the tripe of 'Troy.

O Ursula, Squat Ursula,
Wilt Ursula, recall
Thut night I sang a versula
Beneath the midnight wall.
And how you were so terse-ula
And sharp with me, n' all.

But you are gone; your goldness
Your wildness and your squat
Magnetic form; your coldness
That left me piping hot—
And you are gone my sidden
Flame whom I never ought I

Along with Sand and Moses
Along with all the lot
Who had fantastic noses
And didn't care a jot—
O Ursula I what roses
I ever plucked or bought



Have been fur you, my passion,
My queen of fire and dread;
Divine amalgamation
Of swedes and copper-thread,
Unstitch your irritation
And kiss me when I'm dead.

Come, break the news to me, Sweet Horse

'Come, break the news to me, Sweet Horse,
Do you not think it best?
Or if you'd rather not—of course
We'll let the matter rest.'

The biggest horse that ever wore
His waistcoat inside-out,
Replied: 'As I have sneezed before,
There's not a shade of doubt.'

'I find your answer rare, Sweet Horse,
Though hardly crystal-clear,
But tell me true, what kind of course
Do you propose to steer?'

The biggest horse that ever wore
His waistcoat outside-in,
Rolled over on the parquet floor
And kicked me on the chin.

'O this is lovable', I cried,
'And rather touching too,
Although I generally prefer
A kick of fish-bone glue.'

The only horse who ever kissed
Me smack athwart the chin
Curled up and died. He will be missed
By all who cherished him.



I have my price

I have my price—it's rather high
(about the level of your eye)
but if you're nice to me I'll try
to lower it for you—

To lower it I To lower it I
Upon the kind of rope they knit
from yellow grass in Paraguay
where knitting is taboo.

Some knit them purl, some knit them plain
some knit their brows of pearl in vain.
Some are so plain, they try again
to tease the wool of love!
O felony in Paraguay
there's not a soul in Paraguay
who's worth the dreaming of.
They say,
who's worth the dreaming of.

A volume of nonsense poems written and illustrated by Mervyn Peake will be published in November by Peter Owen.

Religious community

WERNER STARK:
The Sociology of Religion
Volume 5: Types of Religious Culture
453pp. Routledge and Kegan Paul.
£5.

This is the fifth and concluding volume of a work of which the first three volumes appeared in 1967. They were concerned with established religion, sectarian religion and the Universal (i.e. Roman Catholic) Church respectively, constituting a "macro-sociology of religion", or rather of the Christian religion—for the other religions of mankind are virtually never referred to. The fourth and fifth volumes are a "micro-sociology", and emphasize the lineage-like structure and community-based culture of Catholicism. The scholarship and logical coherence of the work are beyond question, and it is written with deep feeling and often with a moving eloquence. But one is bound to wonder how far this faith-inspired exegesis can be assimilated to the general body of sociology, including the sociology of religion.

Quoting from Pope Pius XII's encyclical *Mystici Corporis Christi*, Werner Stark comments that the passage "may sound strange to the secular sociologist, yet it is essential to the sacred sociology of Catholicism". Are we, then, to consider the present work as a study in sacred sociology? And, if so, is there one sacred sociology only, or are there potentially as many as there are religious systems? Professor Stark, moreover, sees his task as "typo-

logical", not quantitative; where other sociologists of religion produce statistics, on church-going for example, he does not cite a single figure, and this is quite deliberate.

Throughout the work, and especially in the present volume, the basic theoretical concept is that of *Gemeinschaft* (community) as distinguished by Tönnies from *Gesellschaft* (association). Implicit in the sociology of Tönnies is the belief that community is better than association and that when the latter replaces the former, something of high value is lost from human life and society. Professor Stark sums up the essence of his own argument when he writes: "Our whole investigation, throughout its five volumes, has proved, if it has proved anything, that Christianity has sprung from, and remains rooted in, community." Again, more narrowly: "The social system called community then—this is our final conclusion—leads to the religion of Catholicism." At the other pole of Christianity, Calvinism, basically individualist, is an expression of association, based on a covenant, or contract. Or, in more picturesque terms: "Look with X-ray eyes" through Catholicism "and you see the clan; do the same for Calvinism and you see the market."

The type of religious culture which goes with Catholicism is characterized by Professor Stark as pan-symbolic, and Catholic dogma as "having evolved from the common consciousness of the *plebs Christi*". The Roman Church is likewise seen as "the precipitate of the anonymous forces of the Christian societies and society of the formative period."

Some of Professor Stark's best pages are those in which he illustrates the people pan-symbolism of the Catholic faith. One is likely to agree with him that "only art offers an appropriate language to religious sentimentality". One may indeed agree further that there has been historically "a natural tendency towards a creation of symbols and other artistic expressions which Rome has fostered and Geneva has fostered". But there is surely no need to maintain either that all Catholic art is ipso facto admirable or that all artistic creativity is, either directly or indirectly, Catholic.

A case is argued at some length that Milton, Rembrandt and J. S. Bach, though nominally Protestants, had "affinities" with Catholicism, which enabled them to transcend the anti-symbolic Calvinist influence. Even Calvin sometimes wrote to symbolical language about the Church, as when he asserted that there is no other way to enter into life unless this mother (Gospel) is in her womb, give us high, pourish us at her breast, and... keep us under her care and guidance until, putting off mortal flesh, we become like angels. Calvinism pointed the way, in Professor Stark's perspective, to the modern secular age of individualism and the two pseudo-religions of liberalism and socialism. In competition with their symbolic promises, Christianity, as a mere, even a forbidding religion, has been unable to reassert itself. Yet they could not wholly defeat it. "The boom of capitalism is over; its dusk has arrived; more collectivist conditions are in the offing. This may well give the Christian new hope."

THESE THREE BOOKS contain the third series of Lyell Lectures delivered at Oxford in 1957, much expanded and reworked by Stanley Morison himself before his death, and later completed by Nicholas Barker. Morison's scholarly output was varied and extensive: from 1921, when he published *The Craft of Printing* to the great *First Principles of Typography* and the *Four Centuries of Fine Printing*; from the history of Thomas More, and lastly with this posthumous *Politics and Script*, he dealt with many important aspects of 2,500 years of history. The present impressive and most welcome work deals with the development of the alphabet over this period: it embodies the fruits of the author's researches in this vast field over a considerable number of years.

Morison begins by saying: "To summarize Western script . . . it must first be observed that the letters we now use are an inheritance which originated in Greece some twenty-five centuries ago . . . secondly, that they were appropriated by Rome two or three centuries later. If the point now before the reader needs to be thought of in accurate terms, it is correct to say that it is a composition using the 'Graeco-Roman' alphabet."

This statement is not quite exact. In fact, the alphabet was created centuries earlier (in the second half of the second millennium BC) by the North-West Semites, was adopted by the Greeks about 1000 BC, and passed to the Romans through the Etruscans. So, if the point now before the reader really needs to be thought of in accurate terms, it is correct to say that it is a composition using the "Graeco-Roman" alphabet.

However, this is a minor problem. The important point is that the author's comments and the 187 specimens of handwriting, calligraphical and typographical lettering, placed in their historical setting, illustrate all the significant varieties of our modern script. The first specimens are Greek scripts engraved in marble or stone, or written on papyrus; they are monumental and literary, formal and informal, and show the main distinctions of the Greek and the Latin scripts.

In the course of centuries there came into use (possibly in the time of Alexander the Great, about 350 BC) the "finisher", now known as the "serif" (a term apparently of Dutch origin) which is "equivalent to a ceremonial embellishment". The

The written and the printed word

oldest surviving papyrus of any Greek text, that of *Persae* of Timotheus of the third quarter of the fourth century BC, is inscribed. While there are no serifed monuments of 334 BC, 286-281 BC, and so on, the scribes did not always aspire to, or could not always reach, a high calligraphic standard: either skill was lacking, or the scribes or their customers could not afford the time or the expense. One of the earliest serifed papyri is a Biblical specimen of the second century BC.

Greek influence on Roman script

It is interesting to note that, with the expansion of Roman domination over the whole of the Hellenized Eastern Mediterranean, Rome was increasingly influenced by Greek culture and art, including the Greek script. Even the great Biblical vellum codices of the fourth and fifth centuries AD (the Vaticanus, the Sinaiticus, and the Alexandrinus) were written in the monumental upright Greek script. Greek scribes in the fifth or sixth century AD also introduced the "illicit" O, which Latin writing retained until the eighteenth century.

For a variety of lesser inscriptional purposes the Romans used a style of lettering called "Rustic", which corresponds in part to the modern idea of "Italic". The Rustic capitals, when used for public purposes, were drawn free-hand with brush and point. The earliest datable Latin Rustic papyrus written in Italy is thought to date from between 31 BC and AD 79.

The most conspicuous, though not the most important, fact about the Latin Rustic is that, like one of the important Greek scripts in Egypt, it is serifed. The Greek letter was designed to combine speed with elegance. The Greek capitals were imitated in Rome and the square form was retained. The only Latin innovations in Rome up to the second century AD were the contrast between thick and thin strokes and the extension of the serif. Rustic was easily made and perfectly legible.

The earliest datable Rustic in Greek occurs among Christian inscriptions in the first half of the third century. The Greeks, particularly the Byzantines in the sixth century, reversed the proportions of the square capitals in favour of the Latin Rustic. But too soon the change of dimension from the square capital to the "modern" free, oblong "Rustic" was an invention of the Romans. Calligraphic innovation, however, was not encouraged and Rustic did not acquire full authority in classical times, but it was "authoritative" in the lesser municipal and in decent domestic or personal use. The old Roman square capital, as a text script, was first speeded up and eventually superseded by the faster-written Rustic, a less majestic letter than the square capital. Rustic increased in use from the second to the fifth century; afterwards it declined.

In the early fourth century changes in the administration of the Empire involved changes in texts and scripts. Whereas Augustus had established libraries as adjuncts to the pagan temples, Constantine made them annexes to the Christian churches, and introduced a new kind of book—by the Evangelists, the theologians, Fathers and Apologists which had been written in Greek

STANLEY MORISON: *Politics and Script* Edited and completed by Nicholas Barker 361pp. Clarendon Press: Oxford University Press, £6.

From then onwards the bilingual character of the Church and its constitution as a federation of Greek-speaking and Latin-speaking communities influenced the development of the script.

North Africa was *par excellence* the region of Graeco-Roman culture, and here (in present-day Tunisia and eastern Algeria) developed the script which served the literature of the West from the second century onwards. Here, also, in the early third century AD, arose the earliest specimens of Latin Uncial, but the earliest datable Latin manuscript in this kind of script is much later, 509-510. The script is Graeco-Roman, but the "stately" Uncial began as a rounded Roman capital. Direct comparison between Greek and Latin Uncial is best seen in the Codex Bezae of the fifth century, which presents the Greek and Latin texts on facing pages. At the same time there was in use a cursive form of the Uncial, now known as Half-Uncial. The final portion of Eastern and Western empires, the Barbarian invasions of Italy, and so on, reduced Rome to nullity. The West was free to develop any example of script it chose.

Towards the end of the sixth century the civil situation of Rome became more settled and the arts—including the script—significantly improved their status. In the millennium in Constantinople, the metal-workers designed the lettering. The goldsmiths shaped the hybrid Greek and Roman, half-square and half-round, capital alphabet; their prestige amounted almost to authority, even in the West. The lettering most familiar to the mass of the people was not that engraved on marble or stone or written on charters but that struck on metal.

In the course of time serifs were added to Uncial and also to Half-Uncial. Little, however, was stable during that period. Christianity itself, weakened by schism, was threatened with death by Islam. The Arabs reached the gates of Constantinople. The Barbarians continued to devastate Italy. That the arts, including lettering, could flourish in such conditions was impossible. It was only in centres outside Rome, particularly in France, that Latin lettering could flourish. In the meantime an opportunity was open for a future third book-script, the Minuscule. Under the Capetians Roman culture, Christianity, education and calligraphic impulse all became part of state policy.

Charlemagne's religious and national policies included the spread of education and the increase of book production. The magnificent script of the Corbie-Scriptorium (772-83), written in gold on purple vellum, is the Carolingian "Minuscule". A loud urged upon Charles a proper sense of his unique importance as the great Christian King, and the lettering on the epistle that Charles engraved in Roman square capitals of a calligraphical purity. The writing in the books produced in Charles's dominions were wholly Latin and perfectly "Carolingian".

After the break-up of the Carolingian Empire, the prestige of Byzantium was widely recognized: its influence in Trier, Reichenau, and

Regensburg was paramount. Tighert, Archbishop of Trier, created a flourishing school of scribes, painters, goldsmiths and all kinds of engravers. Emperor Henry II founded in 1007 the cathedral of Bamberg, attached to it a magnificent library, and commissioned fine Gospel-books, Lectionaries, etc.

In Italy there was still great chaos in the eleventh century: while Benedict's lettering was purely Roman, in southern Italy there was the forced conversion to the Greek rite and Byzantine rule remained a cause of strife. The abbey of Monte Cassino became a centre of Byzantine rite in Italy. However, Normans and Germans ended the power of the Byzantines in South Italy.

Bishops and archbishops created magnificent works, such as the Regensburg Sacramentary (soon after 1007), the Henry II Gospel-book, and the splendid Gospels of Henry III (1043-46). Reichenau, Regensburg and St Gall were the main centres of the beautiful "capital" script. Illuminated Lectionaries with Insular influences were produced there, but soon afterwards the Irish and Anglo-Saxon scripts went out of use on the Continent. On the whole, the Ottonian period reached very high standards of writing and illuminating, and the eleventh century initiated changes in writing of maximum importance. For example, the Uncial, its majestic script for text in the ninth and tenth centuries, became extinct in the eleventh century.

Byzantine versus Latin

The Byzantine Patriarch Michael Cerularius accelerated the speed by which the mixed Greek-Latin legends would be supplanted by pure Greek, and refused to recognize the legates of the Pope. In 1054 Cerularius was excommunicated; in 1159 Latin was banished from the Imperial college of Byzantium. On the whole, the Byzantine Church became more Greek and the Roman more Roman, and the distinction of the alphabets became more formal, though in Rome there was no discrimination against Byzantinism, as may be seen from the inscriptions of Gregory VII's line, and the manuscripts in Beneventan script of his successor Victor III, formerly abbot of Monte Cassino, whose relations with Byzantium were very close. However, the Byzantine and Latin chancery hands continued to remain distinct. At the same time, the dogma of Venice, like the dukes of Sicily, imitated the beautiful Byzantine capital script. The Byzantine and Undequesque inscriptions at S. Marco in Venice made familiar new capital lettering, which influenced Roman itself, but in the twelfth and fourteenth centuries the Ottonian Undequesque capital remained authoritative throughout central Europe.

In the mid-thirteenth century a neat, round, heavily stroked minuscule evolved in the Bologna University, and this became the typical literary script of the next century. Side by side there flourished a decorated notarial script. The latter use of a broader-nibbed pen, making an unprecedented stroke so heavy as to produce a "black" effect, was a significant stage of the development. The general term "Black-Letter" is confusing, but convenient; so is the term "Gothic". Both terms signify the same category of script. Successive defeats imposed upon papal

policy resulted in the official adoption of the "Black-Letter" alphabet virtually everywhere. It would be called "Roman" lettering, the meantime, the spread of the secular professional handwriting, the expansion of universities, academics and schools, general hand brought a large measure of autonomy to the scribes. North of the Alps the "Gothic" was enthusiastically accepted, with its acceptance was part of the literary and religious exegesis. Independently of the scribes, there worked in Rome "Mingisti", who produced the Inscriptions.

The beginning of the fourteenth century marked the end of the twelfth in the West. At the same time developed a new humanism—which was dead in the fifteenth century to cause a final and momentous shift in society. Authorly over every hand drifted out of the central emperors and popes into the intellectuals. Florence took the lead and Rome was left to second Italy's "antique" (not "antiquarian") book-hand, flourished in the Alps, while in the north "modern" or "Gothic" handwriting schools. The "modern" writing, like any other, was written with greater ease and than any formal hand.

The humanistic script of the fifteenth century was the last of a controlled free hand, even in majuscules and minuscules. It was a scholar and his object was to devise a plain and legible (upper and lower case) script, the competition between the humanist and the slanted version of the Gothic cursive, the latter proved to be the speedier and simpler of the two. The last calligraphic stance of a Greek and Latin script was inspired by the fifteenth century.

In Venice at the end of the century, engravers of punches and printing trade vied with the production of intricate, figured characters designed for use as well as Greek text. The typography of the Venetian press continued after 1495. However, the invention of printing was bound to have a determining influence on the style of lettering. The great Aldus Manutius who had been upon the world a great hand of Greek and Latin literature. The Greek and Latin literature. The Greek and Latin literature. The Greek and Latin literature.

After 1465, when typography the humanistic script was introduced into Italy, the position of the Letter was weakened. It was supported from the Emperor Maximilian, and then the lettering in German was "Fraktur" took root in Germany. In France Mabillon published his great book in 1681 and the great book in 1704; thus he gave stimulus to the historical study of script. During the seventeenth century the lettering of the past passed out of use except for limited ornamental purposes. Morison's *Lyell Lectures* faithfully fulfill the promise of his sub-title: "Aspects of authority in the development of the Graeco-Latin script from the century BC to the twentieth century AD." The equivalent of the authority directly exercised by the institutional power, as the State Printing Office, France, Britain, Germany, and the United States. The minimum (the highest) standards of typography in all the major languages are played the Roman alphabet in the academic prints, such as the *Typographia Valicana* in Rome, Oxford and Cambridge University Presses. The typographic tradition and developed by the printing and expanding categories of the printed and reprinted during the centuries since Gutenberg. Aldus Manutius is rightly judged to be in the hands of the successors, many other expected practices.

ARTIST

Art as an opening to Being

DAVID MARTIN: *The Religious Experience: "Language" of the Sacred* 299pp. New Jersey: Princeton University Press, \$15.

There is a close relationship between aesthetic and religious experience can hardly be called in question. What this relationship is is another matter. There are some who regard it as one of total or partial identity; that is, all religious experiences are aesthetic experiences, or may or may not be within our aesthetic experiences some which are more properly designated as such. To put it another way, these people would hold the notion that there is a transcendental reality which is the object of religious experience is an aesthetic experience.

David Martin does not share this view. His position might be summarized in three propositions: (1) religious experiences may be aesthetic but not being religious and some religious experiences may be aesthetic but not being religious; (2) the distinction between religious and aesthetic experiences is not a matter of degree, but of kind; (3) some religious experiences are called religious not because they are religious, but because they are called religious.

The humanistic script of the fifteenth century was the last of a controlled free hand, even in majuscules and minuscules. It was a scholar and his object was to devise a plain and legible (upper and lower case) script, the competition between the humanist and the slanted version of the Gothic cursive, the latter proved to be the speedier and simpler of the two. The last calligraphic stance of a Greek and Latin script was inspired by the fifteenth century.

Books received

sciences, copied and arranged for publication while the manuscript was on loan at Greenwich, are illustrated from the museum's collection of prints and drawings.

Education

TREVELYAN, G. M. *Trinity College: An Historical Sketch*. 122pp. Cambridge: Trinity College, 1961. Sir George Trevelyan was Master of Trinity from 1940 to 1951. His memoir of the college from its earliest fourteenth-century beginnings at King's Hall to the death of Montagu Butler in 1918 was first published in 1943. It was intended for freshmen who wanted, as he once did, to know more about their college and its buildings. As a concise guide to the Trinity of Neville, Newington, Benlloy, Porson and Montagu Butler it could not be bettered. Mr R. Robson's footnotes and epilogue bring the guide up to the arrival of Lord Butler as Master in 1965, in this new edition which should interest Cambridge historians of whatever college or degree, as well as Trinity freshmen.

Government

MAHESHWARI, SHIRAM. *The Administrative Reforms Commission*. 570pp. Rs45. AVASTHI, A. (Editor). *Municipal Administration in India*. 539pp. Rs40. These two massive volumes together constitute a mine of information for students of present-day India. Shiram Maheshwari takes as his theme the various reports of the now defunct Administrative Reforms Commission, which was a kind of Grand Inquisition of the entire structure of the Indian Establishment. Many of his proposals were admirable; but the results have not been commensurate with the effort expended. It has been frequently pointed out that the real difficulty in effecting administrative reform in countries like India and Pakistan is the lack of any machinery sufficiently disinterested and sufficiently powerful to push through the changes needed; so that in effect the hands of the very people whose "established" interests are most likely to suffer if they were adopted. Here in this book one finds just such an example, set out in illuminating

language, as in the sphere of the "ontological" or secular, where beings (presumably things, events, etc.) come to explicit consciousness, and the sphere of the "ontological" or of *Being* ("the source and ground of objects"). Within the ontological sphere, *Being* can be experienced as: (1) *Being-as-immanent*—the religious dimension; (2) *Being-as-transcendent* either (a) suggested as an "awe-full awareness of *Being-as-immanent*" or (b) experienced "participatively" with explicit awareness. Only this last is an explicit religious experience; the experience of *Being-as-transcendent* as suggested is implicitly religious.

Art belongs to the sphere of the ontological: "Art traces openings to *Being* on its ontological surface." Each art "lures us to *Being* in its distinctive way". These ways are basically four, represented precociously by music ("the bringing to the fore of process"), painting ("presentational immediacy"), literature ("immanent recall") and architecture ("sublimity"). Although all art is ontological and open to *Being*, some works of art are "intuitively oriented" and these are secular; Bach's *The Well-Tempered Clavier*, Parnigianini's "Madonna with the Long Neck", and Salinger's *The Catcher in the Rye* are examples of this kind of art. Other works such as Bach's *The Art of the Fugue*, Fauré's *The Sound and the Fury*, or Picasso's "Guernica" reveal *Being-as-transcendent*, by suggesting it, and are thus religious, but because they lack conventional symbolism which pins down their "form" symbolism, they cannot be (and by usage are not) regarded as explicitly religious. It is only where explicit reference is made

to *Being-as-transcendent*, as in Bach's *St. Matthew Passion*, Cézanne's "Madonna and Child" or Eliot's *Four Quartets* that we have explicit religious art.

It is impossible to do justice to the complexity of Professor Martin's thought within a short space. However, it is hardly unfair to say that his aesthetic is not quite as helpful as he may suppose. A reader not steeped in the thought of Hegel and Whitehead may find Professor Martin's own thought obscured by the terminology he uses; the unknown is often being explained by the even less known. Moreover, the author sets out with a perfectly workable definition of religious experience (quoted from William James) on which he falls back in the vital moments of his disquisition. Religious experience as he understands it (and not all theologians would accept this) comprises three elements: an "unconscious awareness of the limitations of man's moral or theoretical powers"; an "awe-full awareness of a further reality beyond or behind or within"; and, thirdly, "conviction that participation with this further reality is of supreme importance".

It is, for instance, to the second of these elements that Professor Martin appeals in making his distinction between secular and implicitly religious art; in Picasso's "Guernica" we find this "awe-full awareness of a further reality" which we do not find even in a nominally religious work (which should properly be called secular) such as the "Madonna with the Long Neck" (Veronese's various "Feasts" would also serve as examples). Incidentally, the author also invokes "religious feelings" such as concern,

reverence and peace without pausing to discuss this notion. When it comes to distinguishing between the implicitly and explicitly religious, he falls back on the distinction between merely suggesting a further reality and showing a deep conviction concerning its supreme importance.

Not everyone will agree either with his account of religious experience or of religious art, but, short of its Heideggerian and Whiteheadian terminology, his scheme works better than most. It is sufficiently flexible to allow that a non-Christian may not find Bach's *St. Matthew Passion* any more religious than his *The Art of the Fugue*, while some Christians may hesitate to call the latter religious at all. But where theologians would be most likely to demur is where he refuses to take *Being-as-absolute* seriously or, rather, blurs the edges between the sort of experience which a mystic like Meister Eckhart or St. John of the Cross claims to have had and that which a devout person attending a religious service might have. Ironically, when discussing the Muslim Master's "Madonna Enthroned" he has to admit that: "The sacred comes very close to being represented as *Being-as-absolute*, for the Madonna and Child are barely incarnated in this world."

Professor Martin's description of music as "bringing to the fore of process", painting as "presentational immediacy", and so on, is highly questionable, and, in spite of the space devoted to this theory, it does not greatly advance his main analysis. When, however, he comes on to discussing individual works and the tough terminology, most of which occurs in the first two chapters, Professor Martin often comes up with such happy phrases as "To measure and to count is, in a sense, not to see" and "Form is the means whereby values are thrust from the husks of irrelevancies".

Finally, it must be said that despite the tough terminology, most of which occurs in the first two chapters, Professor Martin often comes up with such happy phrases as "To measure and to count is, in a sense, not to see" and "Form is the means whereby values are thrust from the husks of irrelevancies".

Oriental and African Studies to mark the centenary of Ghulib's death in 1869. Ralph Russell, who edits this collection and contributes two of the individual chapters, is now recognized as the foremost authority on Ghulib's life and work; he has already published a definitive study on the poet's career and literary remains. His presentation of Ghulib's Self-Portrait, and his critical examination of the poet's Urdu verse are at once lively and stimulating. Professor Bausani deals with Ghulib's Persian verse most competently; while Professor Speers sets the scene in the Delhi where Ghulib lived and worked. Dr Hardy tells the story of Ghulib's relations with the British—a story which sadly illustrates the plight of a man with roots set deep in a past which had vanished. These three studies together present a rounded portrait of a great but all-too-human man of letters, whose poetry and prose in Urdu and Persian are deeply loved and still held as models of elegant expression, of wit and wisdom, throughout the Muslim world of letters.

Photography

CHANDLER, GEORGE. *Victorian and Edwardian Liverpool and the North West from Old Photographs*. 149 photographs. Batsford, £2.10.

This is the latest contribution to the admirably conceived series illustrating British places with Victorian and Edwardian photography—a series which has already covered London, Oxford, Cambridge, Yorkshire, Scotland and Ireland and gives value for money. Old Liverpool, together with surrounding towns, such as Manchester, Birkenhead and Chester as well as the country and seaside life of the North West, are here displayed in fascinating historical records of surprising clarity, immediacy and technical skill—of buildings, streets, transport, shipping, daily life of the gentry and of the poor—at least half-a-dozen of which achieve the status of art. The introduction and commentaries are all written by librarian George Chandler, assisted by his colleagues.

Drawn, JOHN H. *Kenilworth. A Manor of the King*. 241pp. Kenilworth: Pleasure Press, £2.40. A miscellany of old printed documents and photographs presents aspects of Kenilworth in Victorian

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and Edwardian days. A century-old local directory and some memoirs published in 1903 are a few of the ingredients which help to evoke the atmosphere of former times, as do the numerous early photographs taken in the town. Books describing such relics, John Drew writes about the castle, the excavations of the abbey, the railway, and other local matters.

Religion

CHARLESWORTH, JAMES H. (Editor). *John and Qumran*. 231pp. Geoffrey Chapman. £3.75.

These essays by various authors are all concerned with the question: what is the relation of John to the Qumran texts? A. Jaubert tries to find the Qumran calendar in John. W. H. Brownlee seems to combine occult observation and fantasy in discussing the origins of the Gospel. J. I. Priebe, A. R. C. Leakey and J. H. Charlesworth contribute interesting and judicious studies. In general the writers seem agreed that John was indebted to the Qumran, but they do not always distinguish between the Qumran texts as illustrative material and as sources. However, they do succeed in illuminating a number of passages in John and I John.

Social Studies

BENNETSON, ARVID. *Adventure Playgrounds*. 167pp. Crosby Lockwood. £3.75.

The first adventure playground was evolved in Copenhagen during the German occupation; the Danish Government now makes 80 per cent grants to these playgrounds. Since 1943, as the photographs show, the idea has spread as far as America and Japan. Adventure playgrounds tend to follow the same pattern—the making of castles and Wendy houses. These playgrounds are the result and antithesis of flouting and high rise blocks. Besides telling their story, the book lists the minimum requirements and equipment needed; precautions to be taken; pitfalls to avoid, ways in which children can help to run these playgrounds and enjoy it. Anyone who doubts

if adventure playgrounds are wanted and really work need only look at the faces of the handicapped children shown in the photographs.

WEDDERBURN, DOROTHY and CAMPBELL, ROSEMARY. *Workers' Attitudes and Technology*. 176pp. Cambridge University Press. £3.00 (paperback, £1.40).

A highly technical study of workers' attitudes and behaviour at work based on a 1965 survey in the plants of a chemical company in the north-east of England in which 10,000 workers were employed and varied technologies involved. The differences found between the attitudes of the craftsmen and the labourers to their different types of work and to the company make a useful addition to the growing volume of academic information on the subject.

Sports and Pastimes

DUTTON, T. E. *Salmon and Sea Trout Fishing*. 228pp. Faber and Faber. £3.50.

A useful book on the availability of salmon and sea trout fishing for the holiday angler or for the fisherman who cannot obtain any private access to a river, and the author pays tribute to the information which he has received from association secretaries and from that biennial necessity *Where To Fish*. There is a valuable chapter for beginners and a hopeful reference to the future of the salmon in its fight against disease. The author thinks that the Greenland netting is a far greater problem in the salmon's preservation, but hopes that governments will realize that salmon fishing is no longer the prerogative of the rich. A series of fishing maps at the end of the book is welcome, as is an appendix on the salmon rivers of Great Britain and Ireland. There are many photographic plates.

SCHAEFFER, EOTH. *Hidden Art*. 213pp. Norfolk Press. £1.90.

This book is not for readers embarrassed by the language of American evangelical piety, and by references to God the Supreme Artist, the Perfect Scientist, the Landscape Architect, the Composer, and so on. For those who can take this, it may

prove a useful stimulus to painting, music, cooking, interior decoration, toy-making, gardening, flower-arrangement and other plays for love and for fun rather than for out-racing purposes.

Trade and Industry

CLEGG, H. A. *The System of Industrial Relations in Great Britain*. 500pp. Oxford: Blackwell. £4.

Hugh Clegg's standard work on industrial relations was first published in 1970, though it was preceded by a different book under the same title published in 1954; Professor Clegg was also one of the editors of the earlier book. This new edition contains an entirely rewritten chapter on the reform of industrial relations and takes account of the 1971 Industrial Relations Act. Hugh Clegg's judgment of the Act is that "the main thrust... is not to encourage managers to reform industrial relations, but to restrict trade unions". He argues that the Act, in dealing with employers, nibbles at the edges but that its provisions for regulating trade unions are directed at the centre of organized industrial relations. He concludes that though the Act will transform many of the ways in which business is done in British industrial relations it is by no means certain that this transformation will lead to a major reduction in unofficial strikes, to the reform of union structure and to the reconstruction of industrial relations at plant and company level.

Transport

HARRIS, HELEN, and ELLIS, MINICA. *The Bude Canal*. 192pp. Newton Abbot: David and Charles. £3.25.

STEVENS, PHILIP A. *The Leicester Line. A History of the Old Union and Grand Union Canals*. 216pp. Newton Abbot: David and Charles. £3.25.

FLANAGAN, PATRICK. *The Ballinamore and Ballymacnall Canals*. 152pp. Newton Abbot: David and Charles. £2.95.

These volumes follow a now well-established and successful pattern for the series of inland waterways histories published by David and Charles. They trace the development

of the waterways from their origins to the present day, providing a mass of interesting details of freight traffic, charges and so on. In *The Bude Canal*, this supporting material appears largely in a series of appendices, taking up about a third of the volume.

To some extent, at a time when the future of the inland waterways in Britain is once more under controversial discussion, the sections dealing with twentieth-century developments are the most interesting. This is particularly true of *The Leicester Line*, where Philip Stevens recounts the increase in pleasure traffic as a possible means of revival and of Patrick Flanagan's study, which discusses the conflict between those who would like to develop the canal for pleasure traffic and those who oppose this because of the land which would be flooded as a result.

Travel and Topography

ANDERSON, MARY M. *The Festivals of Nepal*. 288pp. Allen and Unwin. £5.75.

CHETWODE, PENELOPE. *Kulu. The End of the Habitable World*. 233pp. John Murray. £3.50.

Both these books have one point in common. As places once remote become better known for their beauty and interest, there is a real risk that the numerous visitors who can now reach them easily will unwittingly destroy the very characteristics which made them notable. Only a few years ago, both Nepal and Kulu were almost impenetrable; today the latter is overrun by tourists. The case of Nepal is somewhat different; there is still small danger that this kingdom will become "crowded out" even by the increasing influx of visitors; internal communications are difficult; only the most dedicated travellers can penetrate to the remoter areas. But there is a growing possibility that the popular festivals which are so striking a feature of Nepalese life may by degrees lose their true social and religious significance, and degenerate into mere spectacles valued only by tourist altitudes.

Mary M. Anderson has done a real service both to the people of the country and to foreign students of Nepali

customs, folklore and history by recording in great detail the calendar of the more important festivals as they are observed, and carrying her record from the end of the lunar year to the beginning of the next. The more significant parts are illustrated by twenty-two photographs of great beauty and interest; while the background Nepalese history and social life is sketched in a concise and lively narrative.

Penelope Chetwode has a "personal" book which is a much wider circle of than Mrs Anderson's more specialized study. It is a first-hand book—excellent reading for the author's gift of observation and of her deep knowledge of the places which she visited, though there is; but it reads obsessively.

War

WHITING, CHARLES. *Hitler's Story of the Nazi Resistance Movement 1944-1945*. 266pp. Cooper. £2.75.

One of the interesting aspects of Second World War was the fate of the Germans to mount a massive partisan campaign against advancing allied armies and to continue an underground struggle until the defeat of the Third Reich. The Germans' continuing resistance in the "Alpine Redoubt" in Bavaria and the Tyrol is the subject of this book. There are non-coordinated examples of wolf activity but that was the most successful of these was here. It was the murder of Oppenheimer, Chief Burgomaster Aachen after its capture by Americans. Charles Whiting criticizes this operation and the rest of the book is a study of the murderers in 1949. Mr Whiting gives an explanation of the Germans' plight, of all the peasant millions, did not produce a movement.

CLASSIFIED ADVERTISEMENTS

STIRLING COUNTY COUNCIL

Education Committee of the County of Stirling
BOARD OF MANAGEMENT OF FALKIRK TECHNICAL COLLEGE

COLLEGE LIBRARIAN

Applications are invited for the above post. Applicants should hold a University Degree or equivalent qualification in Arts, Science or Engineering together with a recognized Chartered Librarian's qualification or, alternatively, a University degree in Librarianship. Salary Scale A.P.2/3-£2,500-£2,800 per annum. There are opportunities for promotion. The post offers opportunity and challenge. Falkirk Technical College is a major College in modern buildings with Departments of: Building Trade, Chemistry, Commerce and Business Studies, Electrical Engineering, Furniture, General Studies, Mathematics, Mechanical Engineering and Production Engineering, and Mining. There are over 5,000 students. A major extension is under construction and will be completed in the summer of 1973 at which point the Library will move to new and extended premises. The College Librarian appointed will have the opportunity of participating in the detailed planning and construction of the new Library. The College Librarian is directly responsible to the Principal for the effective organization of the College Library Service and for implementing the policy of providing Library facilities for students in a wide variety of courses. Applications may be obtained from Dr. W. W. James, Principal, Falkirk Technical College, Greenmuir Road, Falkirk FK2 9AD. Completed forms are to be sent to the Principal at the above address not later than Monday, 10th September, 1972. Examination Department, County of Stirling, Stirling, Office, Veroth, Stirling. JAMES S. MELDRUM, Director of Education.

LONDON BOROUGH OF SUTTON

Education Department, Libraries Division

SENIOR ASSISTANT (MUSIC)

Special Grade (Librarians) £1,358-£2,205 including London Weighting allowance. Chartered Librarian preferred, but candidates holding Part II of the Librarian Association Examination will also be considered. Some experience in music and gramophone record librarianship is essential. Starting salary depending upon qualifications and experience; progress beyond the bar (£1,808 inclusive) will be dependent upon the holder of the post being a chartered Librarian. Further information and application forms (returnable not later than Monday, September 11th next) from Roy Smith, F.L.A., Borough Librarian, Central Library, Manor Park Road, Sutton, Surrey. T. M. H. Scott, Principal Chief Officer.

CITY OF LEEDS

LIBRARIAN OF EDUCATION AND THE ARTS

APPLICANTS should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

THE HONG KONG GOVERNMENT OFFICE IN LONDON

has a VACANCY for a qualified and experienced Librarian to be based in London. The post is a full-time position. Minimum qualifications: A.L.A. or equivalent award and five years' experience in a library. Applications should be sent to the Secretary, Hong Kong Government Office, 24 Pall Mall, London, S.W.1.

THE LIBRARY ASSOCIATION

BRITISH TECHNICAL INDEX APPLICATIONS for the permanent position of Librarian should be sent to the Secretary, Library Association, 100, Strand, London WC2R 0ET. Closing date: 10th September.

LANCASHIRE EDUCATION COMMITTEE

NEWTON-ON-WYLLAN COLLEGE OF FURTHER EDUCATION APPOINTMENT OF TUTOR/LIBRARIAN

Applications should be sent to the Principal, Newton-on-Wyllan College, Newton-on-Wyllan, Lancashire. Closing date: 10th September.

THE LABOUR PARTY

LIBRARY ASSISTANT/CLERK Applications should be sent to the Secretary, Labour Party, 10, Whitehall, London SW1A 2DY. Closing date: 10th September.

COUNTY BOROUGH OF LUTON

BRANCH LIBRARIAN Applications should be sent to the Principal, Luton Central Library, Luton, Bedfordshire. Closing date: 10th September.

BRANCH CHILDREN'S LIBRARIAN

Applications should be sent to the Principal, Luton Central Library, Luton, Bedfordshire. Closing date: 10th September.

Head Office Library Assistant

The busy Head Office Library of the British Steel Corporation requires a qualified Library Assistant who also has a degree in Economics or other relevant subjects.

The Library is primarily concerned with providing Library and Information services which cover a wide range of subjects from Industrial Relations to stocktaking, to all departments of the Head Office. The Library also provides service to B.S.C. works in the fields of personnel and management subjects.

The Assistant will be responsible for cataloguing and indexing acquisitions, answering enquiries from all Head Office departments and providing assistance to Legal Services in maintaining their collection and ensuring the information is rapidly available to staff.

Applicants should have had some experience in a library, preferably in an industrial organisation and should be interested in the exploitation of the Library's resources and the development of the services provided.

Please apply in writing giving details of previous experience (quoting reference H.O.25) to:-

The Personnel Manager,
BRITISH STEEL CORPORATION,
33 Grovenor Place, London, SW1X 7JG.

THE BRITISH COUNCIL Librarians

Vacancies exist for librarians in British Council Offices in Bangladesh, Iran, Israel and several other countries. The work is interesting, varied and challenging, requiring staff willing to accept responsibility and able to exploit opportunities in the library field. The British Council has staff in 81 countries working in the fields of cultural, educational and scientific interchange. Duties of the librarians overseas include supervision of the Council's libraries; the expansion and development of book and information services; close liaison with the library world and the local book trade.

Applicants, preferably with substantial British library experience, should be either graduates with A.L.A. or F.L.A. or non-graduates with F.L.A. Appointment will be on a career basis or on a contract. A career with the British Council, though based in Britain, will normally be quite largely overseas.

Entry will be at Grade P, salary scale £2,476 to £2,984, plus overseas allowances, free furnished accommodation, paid passages for family and allowances for children's education. Selection by London Interviews and board. Closing date 18 September. Write for further particulars and application form quoting L/2/CB to Staff Recruitment Department, The British Council, 65 Davies Street, London W1Y 2AA.

Kingston Polytechnic Library

REFERENCE LIBRARIAN

Humanities and Social Studies Library

Applications are invited from graduate, qualified librarians with considerable experience in academic libraries. Salary Grade SO1: £2,670-£3,099.

SENIOR CATALOGUER/INDEXER

Applications are invited for this challenging post from chartered librarians with a sound working knowledge of the Universal Decimal Classification and an interest in developing new systems. Salary Grade AP4/5: £2,205-£2,766. Details of the posts are available on application. Closing date 15 September.

Application forms from the Assistant Registrar, Kingston Polytechnic, Fourby Road, Kingston upon Thames KT1 2EE. 01-549 1366.

Kingston Polytechnic Library

ACQUISITIONS LIBRARIAN

Applicant must be a chartered Librarian and accustomed to controlling the throughput of a considerable volume of books and related media. Salary: Grade A.P.2/3, £1,794-£2,205. Further details and application forms (to be returned by September 18) from the Assistant Registrar, Kingston Polytechnic, Fourby Road, Kingston upon Thames KT1 2EE. 01-549 1366.

THE BRITISH INSTITUTE OF MANAGEMENT

requires a

SENIOR LIBRARY ASSISTANT

for its busy library service. The post will involve the maintenance of a co-ordinate indexing retrieval system and some cataloguing. There may also be some enquiry work. Suitable candidates will have completed Part II of the Library Association examinations and will have some previous experience. The salary is between £1,300 and £1,500 p.a. according to age, qualifications and experience.

Those who applied for the recently advertised position in our Management Consulting Services Information Bureau need not re-apply.

Please write or telephone for an application form to:

The Staff Officer
BRITISH INSTITUTE OF MANAGEMENT
Management House, Parker Street,
London WC2E 9PT.
Tel: 01-495 3456

CLASSIFIED ADVERTISEMENTS

LIBRARIANS

DORSET COUNTY COUNCIL

COMMUNITY LIBRARY ASSISTANT

Applications are invited for a post of Community Library Assistant in Dorset County Council. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

UNIVERSITY OF DURHAM

APPLICANTS are invited for a post of SENIOR LIBRARY ASSISTANT in the University of Durham. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

HERIOT-WATT UNIVERSITY LIBRARY

APPLICANTS are invited from qualified librarians with considerable experience in academic libraries. Salary Grade SO1: £2,670-£3,099.

GRANADA TELEVISION

Applications are invited for a post of SENIOR LIBRARY ASSISTANT in Granada Television. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

UNIVERSITY OF LONDON

INSTITUTE OF UNITED STATES STUDIES

Applications are invited for a post of SENIOR LIBRARY ASSISTANT in the University of London. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

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HUDDERSFIELD TECHNICAL COLLEGE

APPLICANTS are invited for a post of SENIOR LIBRARY ASSISTANT in Huddersfield Technical College. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

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ST. MARY'S HOSPITAL MEDICAL SCHOOL

APPLICANTS are invited for a post of SENIOR LIBRARY ASSISTANT in St. Mary's Hospital Medical School. The post is full-time and involves the management of a small library and the provision of reference services.

Applicants should send a recent photograph and a letter of recommendation from a senior Librarian to the City Librarian, City of Leeds, Leeds City Hall, Leeds LS1 1JA. Closing date: 10th September.

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CITY OF LEEDS LIBRARIAN OF EDUCATION AND THE ARTS

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